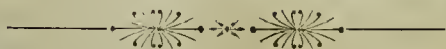


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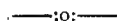
THE CELEBRATION OF THE
BICENTENARY OF THE INTRODUCTION OF THE SWEET PEA
INTO GREAT BRITAIN.



PUBLISHED FOR THE BICENTENARY COMMITTEE,
BY
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RANELAGH ROAD, EALING.

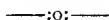
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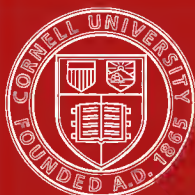


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INTRODUCTION.

THE INCEPTION OF THE SWEET PEA BICENTENARY CELEBRATION.

THE proposal to hold an Exhibition of Sweet Peas in London in 1900, and in connection with it a Conference Meeting, for the purpose of attempting something in the way of a scheme of classification, if such were practicable, arose out of a visit of inspection paid in July, 1899, to an extensive trial of Sweet Peas in the grounds of Messrs. Hurst & Son, at Kelvedon, in Essex, by Mr. William Cuthbertson, of Messrs. Dobbie & Co., Rothesay, and Mr. Richard Dean, V. M. H., Ealing, W.

It did appear as if there were present in the numerous varieties certain typical diversities which it was desirable should, if practicable, be scheduled according to some intelligent plan; also that there were marked resemblances between old and new varieties, showing there was need for some careful comparison and selection. It was also recognised that the varieties of the Sweet Pea are increasing rapidly every year; that the flower is generally employed for Garden and Floral Decorations; that it

has become a prominent subject at Horticultural Exhibitions, and that its culture for cut bloom and for seed purposes had grown into a great commercial industry; and further, that as the year 1900 would be the Bicentenary of the introduction of the Sweet Pea into Great Britain, it was expedient some attempt should be made to celebrate so important an event.

With a view to such celebration, a preliminary meeting took place at Edinburgh, on September 13th, 1899, Mr. George Gordon, V.M.H. presiding, when the following propositions were agreed to:—

- “ That it is advisable to organise an exhibition of Sweet Peas in London, in July 1900, in order to celebrate the Bicentenary of the introduction of the Sweet Pea into Great Britain.”
- “ That a conference of admirers and growers of Sweet Peas be convened, for the purpose of classifying the varieties into small groups as may appear desirable, and for such other purposes as may be deemed advisable for adding to the interest in the improvement of this popular flower so widely felt both at home and abroad.”
- “ That as visitors to the Exhibition and Conference are expected from the United States and several continental countries, it is desirable that suitable social functions be arranged.”

A preliminary Committee was appointed to draw up a scheme which was submitted to, and endorsed by an influential meeting of those interested in the culture and exhibition of the Sweet

Pea ; the scheme comprehended the holding of an exhibition and conference, a banquet, &c., and a fund was opened to provide a Prize List and to defray expenses, it being estimated that the sum of £300 would be required to carry out the celebration in a manner that would insure an unqualified success.

An influential General Committee was formed, Mr. George Gordon, V.M.H. was elected Chairman, and Mr. Richard Dean, V.M.H. Treasurer and Secretary, and with the two foregoing officers, were associated as an Executive Committee, Messrs. E. Beckett, Chas. H. Curtis, John Fraser, H. J. Jones, R. Wilson Ker, J. F. McLeod, H. A. Needs, R. Sydenham, H. J. Wright, and W. P. Wright. The names of a considerable number of gentlemen of position were secured as Vice-Presidents, and Sir William P. Treloar, one of the Aldermen of the City of London, was elected President.

A valuable amount of support was received from various firms at home and abroad, who offered Special Prizes, and a large proportion of the Prize money was obtained in this way.

The work of classifying the many varieties of Sweet Peas was greatly furthered by the assistance rendered by Mr. N. Sherwood, who invited the Executive Committee and a number of friends to inspect the extensive trial of varieties carried out at Kelvedon, Essex, by Messrs. Hurst and Son. The party was most hospitably entertained by Mr. Sherwood, and the work of classification greatly facilitated through the visit to Kelvedon.

The Exhibition at the Crystal Palace on July 20th and 21st was a magnificent success, both in respect of its extent, and

in the general high quality of the flowers staged. One half of the spacious nave was appropriated for the purpose, staging had also to be erected in the side aisles and in some of the courts. The arrangements of the Exhibition were carried out by a Special Show Committee, and they had the invaluable help and experience of Mr. L. Caselton, the Superintendent.

The entries were very large, but some exhibitors who entered failed not only to put in appearance, but also to intimate to the Secretary they did not intend to be present, consequently, there were several vacant spaces on the tables which would otherwise have been occupied. The judges, 16 in number, assisted by several of the foreign visitors, were able to commence their arduous labours soon after the time announced.

The opening ceremonial was performed by Lady Treloar, who at the close of the preliminary proceedings declared the Exhibition open to the public. Bouquets of Sweet Peas were presented to Lady Treloar and her daughter by Miss Sherwood.

The opening ceremony was followed by the banquet, which formed part of the programme, and at this function the President, Alderman and Sheriff Sir William Treloar presided, the Vice-Chairs being occupied by Mr. George Gordon, V.M.H., Chairman of Committee, and Mr. Richard Dean, V.M.H., Honorary Secretary. There was a large gathering, and the guests included several of the leading horticulturists from America and the continent, who are specially interested in the Sweet Pea.

The loyal toasts having been duly honoured, the President in suitable terms proposed: "Success to the Bicentenary Celebration," and referred in eloquent terms to the beauty of

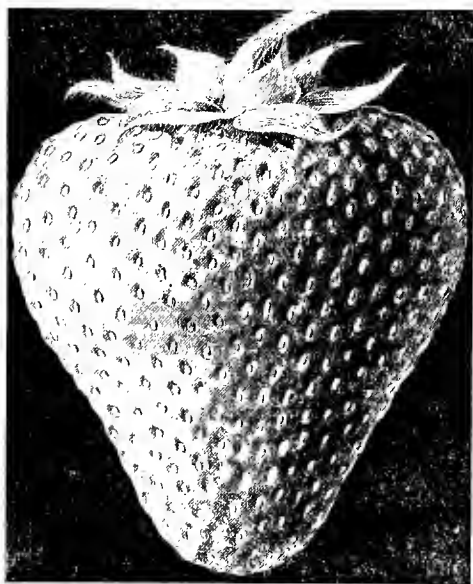
the flower whose Bicentenary was being celebrated; to the labours of those who had by long and persistent endeavour brought it to the high degree of perfection in which the visitors to the magnificent exhibition then saw it; and to the successful labours of the committee who had organised the Bicentenary celebration. The toast which was enthusiastically received, was coupled with the name of Mr. George Gordon, who replied. The President also proposed: "The Foreign Guests and Visitors," to which the Rev. W. T. Hutchins, of Indian Orchard, Mass. U.S.A., Mr. Fritz Benary, Erfurt, and Mr. H. Gillman replied. The other speakers at the banquet were Mr. W. P. Wright, Mr. Leonard Sutton, Mr. John Collingridge, Mr. T. W. Sanders, Mr. W. Cuthbertson, Mr. W. Balchin, Mr. N. N. Sherwood, Mr. R. Dean, Mr. R. Gofton Salmon, and Mr. J. W. Moss.

The Committee desire to acknowledge the services rendered by Messrs. George Gordon, Richard Dean, Chas. H. Curtis, and Horace J. Wright, in preparing the matter for the Report, and in passing the same through the Press.

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THE EARLY HISTORY OF SWEET PEAS.

BY MR. S. B. DICKS.

In presenting to this Conference some of the most important facts connected with the early history of Sweet Peas, I cherish the hope that, by means of this Paper, the differences of opinion which undoubtedly exist among very able men as to the country or countries of its origin may be set at rest, and that some definite and decisive statement may go forth with the full authority of this Conference for the benefit of those who, at some future time, may, as we do now, employ some of their spare moments in studying the origin, history and development of this beautiful flower.

The earliest mention of the plant that I have been able to discover is in the *Historiæ Plantarum* of Joannes Bauhinus, Ebroduni 1650-51 where (on the authority of Jas. Justice) it is catalogued as *Lathyrus angustifolius*, flore ex albo and rubro variegato, odorato. In the *Hortus Blesensis* of Robert Morrison, London, 1669, I find *Lathyrus latifolius annuus*, siliquâ hirsuta. This in some respects resembles the sweet pea, but if this surmise be correct it can hardly be the purple variety that is referred to. Conjecture gives place to certainty when we turn to the *Historia Plantarum* of John Ray, London, 1686-1704, where we find in Book XVII. "*Lathyrus major* è Siciliæ; a very sweet-scented Sicilian flower, with red standard; the lip-like petals surrounding the keel are pale blue. Its seed pod is hairy." In another part of the same work the plant is quoted as "*Lathyrus distoplatyphyllos*, hirsutis, mollis, magno et peramœno flore odoratissimo purpureo," but the latter word has been added to Cupani's descriptive name on the authority of Domenico Sheard.

In 1695 Cupani published his first work entitled:—"Sillabus Plantarum Siciliæ-nuper detectarum à P. F. Franciscus Cupani, Panormi, 1695." It is a very small work, 12 mo., and among the plants newly discovered in Sicily by Cupani, is the *Lathyrus distoplatyphyllos*, etc.

The next important work is the *Hortus Catholicus* of Father Franciscus Cupani, Neapoli, 1696. The reverend Father was not only a very devout Italian monk, as a perusal of the preface to his book amply testifies, but also a most enthusiastic botanist. The work itself is merely a catalogue of names, and the Sweet Pea appears simply as quoted above from Ray. No colour is given, neither is anything said as to the country of its origin.

As the name of Cupani naturally occupies such an important place in the early history of sweet peas, the following facts in connection with his history may be of interest: Franciscus Cupani was born in 1657 and in the year 1681 became a monk, his order having their location in the neighbourhood of Panormi. In addition to the two purely botanical works referred to in this article, and which were published in his lifetime, he had prepared for the press his *Pamphytum Siculum*, an illustrated natural history of plants, animals, fishes, &c., &c. Cupani died in 1711 and the work was first published in the following year.

The interest taken by Cupani in the sweet pea is evidenced by the zeal with which it was distributed by him. In 1699 some seed was sent to Dr. Uvedale at Enfield, England, where the plants were visited by many eminent botanists. Some seed was also sent by Cupani to Caspar Commelin and the result was an illustration of the plant in the *Horti-Medici Amstelodamensis*, published in 1697-1701. It is a fine folio work and in Vol. II. tableau 80 is given a full page drawing, very well executed, showing the foliage as we now know it; the heavy footstalks mostly carrying two flowers. The individual flowers are large, with the standards mostly rounded and well developed, but among them are a few monstrous forms; these, however, are very variable in character. The name given on the head line is *Lathyrus distoplatyphyllus, hirsutis, mollis et odoratus*.

Rivini, whose *Introductio Generalis* (Lipsiæ 1690-99) is cited by Ruppil as an authority for the name, figures *Lathyrus siliquis hirsutis*, A. Annual, which is doubtless intended for a plant of the sweet pea, but as the object of the author is simply to call attention to the hairy pods, no illustration of the flower is given.

Linnaeus' Description.

Before referring to the numerous botanical works published in the early part of the 18th century it may be well to introduce here the description of the plant as given by Linnæus in his *Systema Plantarum Europæ*. Under *Lathyrus pedunculis*, section *bifloris*, we find *Lathyrus odoratus*:

a. *Lathyrus sículus*. Rupp. Ien. 210. *Lathyrus distoplatyphyllus*.
Comm. hort. 2, p. 219.

b. *Lathyrus Zeylanicus*, odorato flore amœno ex albo et rubro vario,
Burm. Zeyl. 138 Knip. Cent. IV. N. 37.

Habitat: (a) In Sicilia; (b) in Zeylona (Ceylon).

Of the authorities cited by Linnæus, the first is of very great importance because from it we learn that the white variety is of Sicilian origin.

In the *Flora Jenensis* (Francfort, 1718), H. B. Ruppil places in the class for plants with irregular flowers, *Lathyrus sículus*, Rivini (see above) and states:

"In gardens they generally call it the musk-scented *Lathyrus* (*L. moschatum*). Sometimes it varies with a white flower."

Respecting the *Lathyrus Zeylanicus*, Burm. Zeyl. is the *Thesaurus Zeylanicus*, setting forth the plants native to the Island of Ceylon, published at Amsterdam 1737 by Joannis Burmannis, Med. Doct. et Botanices Professoris in Horto Medico Amstelodamensis. In this work the plant appears as follows:

"(a) *Lathyrus Zeylanicus*, odorato flore amœne ex albo et rubro vario. Nobis.

"(b) *Lathyrus Zeyl. hirsutis flore variegato odorato* Herb Hart.

"This plant differs from the *Lath. odorato* of Cupani only in the variety of the flower, and since it has been well described and set forth in Hort. Amst. part 2, we do not further describe it here, since also, in addition, these plants are well known to all since they frequently occur in our gardens."

Regarding the reference Herb. Hart. Burmannis says:—"Hartog or Hertog is a herbarium which I keep and which it is certain contains very many most elegant Zeylanian plants, and was sent once by him from Zeylana to Cornelius Vossius the gardener at Leyden."

In the same work also appears a variety, *Lathyrus Zeylanicus, rubro pulcher*. The omission of the word *odorato* may be accidental; if so, we have here the red variety, also ascribed to Ceylon. This is cited by Burmannis on the authority of the *Prodrum* of Breynius, published at Gedani, 1680. If this surmise be correct these two varieties were known at the same time as Cupani was calling attention to those of Sicilian origin.

As very little is known respecting Hartog, the following taken from the preface to the *Flora Zeylana* of Linnæus may be of interest: "John Hartog was born and trained for the service of Flora at the gardens of Leyden, at the time when the loss of Hermanus was being deplored by the whole world. William Sherard, who afterwards directed the Sceptre of Flora, was solicitous day and night, regarding the procuring the plants of Ceylon and publishing a brief description of them, and he very frequently consulted a sincere friend, one celebrated by his learning, the well-known H. Boerhave.

"Hartog was the only one willing to undertake a journey into Ceylon. He embarked full of expectation and found a large number of rare plants. Entering too rashly into the woods and deserts, he would have been torn in pieces by a lion had his attendants not used their guns. Having explored Ceylon he sent thence a complete Ceylon Herbarium to Cornelius Vossius at the Leyden Gardens. Fate and unsuitable food carried him off in the flower of his life."

The reference to Knip. Cent. IV is a very important one. In 1757-1763 Johann Hieronymus Kniphof, a celebrated Professor of Medicine at Erfurt, published at Magdeburg a work entitled—"Botanico in Originali Sev. Herbarium vivum; Linnæi et Ludwigii." The work is in several volumes of folio size and in Vols. II. and V. are given coloured illustrations of pressed flowers of the Painted Lady sweet pea. In Vol. II. the stalks carry two flowers, while in Vol. V. they are one-flowered only. I am of opinion that the first picture represents a cultivated plant and the second represents a dried specimen sent to the artist from Ceylon. Both illustrations are thus named:

"*Lathyrus pedunculis, bifloris, cirrhis, diphyllis, folio-ovatus oblongis, leguminibus hirsutis.* Linn S. P. 732.

"_____ odoratus Zeylanicus."

It is remarkable that Kniphof should give the barbarously descriptive title on the authority of Linnæus, and that at a later date Linnæus should adopt in his "Systema Plantarum" the shorter name on the authority of Kniphof. The two illustrations vary slightly in some minor details, but they are evidently meant for the same plant. The colours are those of the Painted Lady, as now grown, but the standards are small and of poor substance, the wings being in each case the most prominent parts of the flower.

First Coloured Illustration of the Flower.

Retracing our steps to the year 1730 the first colored illustration of sweet peas that I have been able to discover is contained in a set of very fine engravings afterwards painted by hand and entitled, "Twelve Months of Flowers," designed by Peter Casteels, from the collection of Robert Furber, gardiner at Kensington, and engraved by H. Fletcher. The flowers of the various months are arranged in the form of bouquets and in the June number appears the purple sweet pea. The form of the flower is very loose and straggling; the standard small and reflexed and the wings very large and awkwardly arranged. The colouring is a uniform greyish-purple, shaded with brick red, but the latter is evidently added from artistic motives.

First Trade Offer of Sweet Peas.

The first trade offer of sweet peas is contained in the explanatory catalogue of the aforesaid Robert Furber, but only the purple variety is quoted. This had evidently come into his possession through Dr. Uvedale, to whom it had been sent by Cupani.

In the "Universal Gardener and Botanist," published a few years later under Lathyrus, we find: "Varieties of, are, purple-flowered sweet pea, white-flowered sweet pea, variegated or Painted Lady sweet-scented pea." The careful reader will note a slight difference in the description of the latter variety, but the point to which particular attention is here directed is that at this time three quite distinct varieties were known and cultivated in ordinary gardens in England. This naturally leads us to "The Scots Gardeners' Director," by James Justice, F. R. S., Edinburgh, 1754. At that time a great effort was made by the Dutch dealers to capture the British trade in flower seeds and their catalogues were sent broadcast through the land. Referring to these catalogues, the said Justice observes that "they are neither rightly named botanically or otherwise." He then proceeds to quote from the "Caalogus van Schoone Bloem-Zaaden te vinden. by Dirk and Pierre Voorhelm Bloemists te Haarlem.

"No. 176. *Lathyrus odorate flore albo et rubro variegato.*"

"No. 177. *Lathyrus odorate flore purp. et rubro variegato.*"

"The first-named," says Justice, "is the *Lathyrus angustifolius flore ex albo et rubro variegato odorato*, mentioned by J. Bauhinus, 1650. This is the Painted Lady pea vulgo, a variety seminal of the 177, but not so sweet smelled." Respecting 177 he says: "This is the *Lathyrus distoplatyphyllus* of Hort. Cathol., the sweet-scented pea vulgo; of this kind of pea there is both the purple and the white-flowered."

The Parent of the Race.

Before resuming our consideration of the works of later writers I may here remark that the opinion of Justice that the Painted Lady is the parent of the race is shared by Mr. Eckford, who, in a complete list, with which he has kindly furnished me, styles the Painted Lady "the original variety." There seems no reasonable doubt that it was known to botanists before the Sicilian purple. One singular fact in connection with it is that while Pickering states on the authority of C. C. Sprengel, whose work, "*Gehimniss der Natur*," was published at Berlin in 1793, that "Linnaeus received the sweet pea from Ceylon and on this account calls it the *Lathyrus odoratus* of Ceylon," the plant is not mentioned under any name by Linnaeus in his *Flora Zeylanica*," published in 1747. The absence of the plant from this important work may have caused other botanists to bring it under the notice of the illustrious Swede, for very shortly after, in his "*Systema Plantarum*," we find him adopting the name from the work of Burmannis, published 1737.

The Sweet Pea of Sicily.

If, as appears certain, the sweet pea is truly of Sicilian origin, it is very remarkable that no mention is made of it in that very complete work by Paolo Bocconi, "*Icones Plantarum Siciliæ*, etc.," published at Oxford in 1674.

During my visit to Naples in 1896 I brought these facts to the notice of that eminent authority, Mr. G. Sprenger. He courteously undertook to investigate the matter during his approaching trip in Sicily, and has, since written me as follows :

"I retain that the plant is really a native of the two most important Italian islands, Sicily and Sardinia. I have just come from Sicily, where I could see the plant in the neighbourhood of Corleone, a town lying in the interior on a range of hills, and in several other wild regions round about, together with other papilionaceæ. The plant has all the appearance of being of spontaneous form and not an imported one. The above locality has been but very rarely visited and it is apparently to be excluded that *L. od.* was brought there. It is surprising that the *Lathyrus* has been found in but a few places, but this does not mean much. From what I could deduct the plant grows in three or four places in Sicily and it has also been found in Sardinia.

"Our most learned men retain that the *Lathyrus* is really an indigenous kind in Sicily, because it presents all the characters of being of spontaneous growth. The flowers of our kind are purple (purpurea) while those of Ceylon are rose-coloured. This could be a variation due to the climate, but I was unable to find out if the *Lathyrus* varies or if the white-flowered variety is found growing spontaneously."

The statements of Mr. Sprenger are in full accord with the quotations from Cupani's *Syllabus* given above, and until further evidence is forthcoming I am compelled to question the correctness of the position taken up by Justice and Eckford.

As no history of sweet pea would be complete without a reference to "*Curtis's Botanical Magazine*," 1788, I copy the following from Vol. II., p. 80. After giving the Latin descriptive name, as it appears in the *Kniphofi*, he writes : "There is scarcely a plant more generally grown than the sweet pea,

and no wonder, since, with the most delicate blossoms, it unites an agreeable perfume. Several varieties of this plant are enumerated by authors, but general cultivation extends to two only; the one with blossoms perfectly white, the other white and rose-colored, commonly called the Painted Lady pea."

The sweet pea is described as a native of Sicily, the Painted Lady as an inhabitant of Ceylon. The coloured plate accompanying this description is a little too red in tone for the purple, as now grown. A reproduction of it with the same fault appears in the "Ladies' Manual of Botany," published 1798. It is possible that the deep purple shade is a development, for in Ray's work, before referred to (pub. 1686) the standard is described as red, which term might be used, for a reddish purple.

The Sweet Pea in France.

The early French botanists do not appear to have taken very kindly to sweet peas, for the earliest reference I have been able to discover is in a work entitled "Plantes de la France. Décrites et peintes d'après nature par M. Jaume Saint Hilaire, Paris, 1809." The French name is given as "Gesse odorante" and the known "variétés" are described as follows:

1ere. étendard de couleur rose, ailes et carène blanchâtres.

2e. étendard de couleur pourpre-violet ou violet-noirâtre, ailes et carène de couleur bleu.

Fleurit; durant les mois de Juillet et d'Aout.

Habite; la 1ere. variété est originaire de l'île de Ceilan; la 2e. se trouve en Sicile.

The accompanying coloured plate shows a complete branch with two blossoms on each stem. The colouring has been done entirely at the artist's fancy, as different coloured flowers appear on the same stem.

This brings us down to the advent of the Victorian Era and the continuance of the history of the Sweet Pea from 1837 until the present day is so admirably dealt with by Messrs. J. S. Eckford and C. H. Curtis, that my paper may advantageously conclude at this point.

The greater part of this paper having already appeared in an article prepared by me for *The Florists' Exchange* of New York, and having been copyrighted by the proprietors of that Journal, I desire to tender my acknowledgments of their courtesy in readily assenting to its publication in Great Britain.

THE EVOLUTION OF THE SWEET PEA.

BY C. H. CURTIS, F.R.H.S., AND J. S. ECKFORD.

In discussing the evolution of the Sweet Pea from its introduction to this country two hundred years ago it becomes necessary to cover some ground that has been exhaustively dealt with already in a previous paper. Only those points will however be brought under notice that are essential to the subject.

The honour of introducing the Sweet Pea into England belongs to Father Franciscus Cupani, who, not satisfied with cultivating the native *Lathyrus odoratus* of Sicily and adjacent islands, at Panoramus, distributed seeds among his botanical acquaintances. Dr. Uvedale, who cultivated rare plants at Enfield, received some Sweet Pea seeds from the Sicilian Monk in 1699, which were sown and the resulting plants were inspected by eminent botanists of the time. This then was the commencement of Sweet Pea culture in this country, and it is worth noting that in all probability Cupani sent seed from cultivated plants and not those of the wild type, consequently we may further premise that Dr. Uvedale's Sweet Peas were a trifle better than the wildings of Sicily. Father Cupani also sent seeds to Casper Commelin, and one of his plants figured in the *Horti Medici Amstelodamensis*, Vol. II., t. 80 (1697-1701), is described as an annual, rising to a height of 6 or 7 feet, "the root is thin, the stalks compressed, solitary, projecting from both sides, on these stand two wide and oblong leaves on a foot stalk, which is compressed, foliated and raised, which footstalk ends in tendrils. From the wings of the leaves, on longer pedicels, spring butterfly-like flowers which are large and have a purple standard, the remaining petals being sky blue. These flowers have a very pleasant smell."

Here we have the parent of that race of charming and fragrant flowers which afford us so much pleasure to-day. We must not, however, wholly ignore the *Lathyrus zeylanicus* mentioned by Joannis Burmann in 1737, but at the same time we incline to the view, supported by most recent floras, that the Sweet Pea is not indigenous to Ceylon. and if one was introduced from thence it was a

seminal variation that arose under cultivation there. Burmann confesses that *Lathyrus zeylanicus* differed from Cupani's *L. odorata* only in the variety of the flower. Burmann's flower was a white and red variety and would thus be no doubt the original of Painted Lady, but he also soon refers to a rubropulcher form. It is clear that very early in the eighteenth century there were three varieties of Sweet Peas, the purple, the red and white, and red, and it is reasonable to infer that a white variety was early known. In 1778 Malcolm, of Kennington Park, catalogued white, purple, and Painted Lady varieties, and he seems to have been the first to give the latter name.

One of the earliest and best known of Sweet Pea illustrations is that on t. 60 of the *Botanical Magazine* for 1788, and assuming the figure to be life size the flowers measure about an inch across the standard, that organ being an inch and a quarter long; the wings have their apical margins rolled over towards the keel but they are not very much developed. As a whole however, this illustration represents a decided improvement over the plant of Commelin. Curiously enough Curtis' figure shows a fairly good form of Sweet Pea, considering the date, with two flowers on a spike. The standard, which has a deep notch in the top centre, is of a rich crimson purple colour, while the wings are rose coloured, veined with a darker shade. If the colours be true—and they are evidently as bright and clear to-day as when the figure was published a hundred and twelve years ago—then it would seem that the artist figured a well selected variety or else decidedly over-coloured his drawing.

Earliest Improvement.

The first decided indication of development in Sweet Peas is noticed in the catalogue of John Mason, published in 1793 at the sign of the Orange Tree, Fleet Street, wherein he offered black, purple, scarlet, white, and Painted Lady varieties, proving that the work of selection for decided colours was being conducted. Mawe, in 1800 (*Mawe's Gardener*), also mentions five varieties, but instead of a black variety he gives black-purple, showing plainly the process of evolution. No further additions appear until 1817, when Page (*Prodromus*), mentions a striped variety. Mr. J. Carter, founder of Messrs. J. Carter & Co., of Holborn, catalogued five varieties (as indicated by Mason), in his 1837 catalogue, adding to these a striped variety, and a little later he offered black, purple, scarlet, Painted Lady, striped, white, and yellow forms. In addition to seven similarly described varieties Messrs. Noble, Cooper, and Bolton (predecessors of Cooper, Taber and Co.), offered in 1850 a New Large and Dark Purple, giving further evidence of the work of selection both in size and colour.

A very distinct advance was made, when, in 1860, Mr. Carter issued nine varieties, one of these being a white Sweet Pea with a well defined blue edge, and stated to be the result of many experiments made by Major Trevor Clarke, at Daventry, to produce a blue Sweet Pea, by crossing a pure white variety with the perennial, bright blue flowered Lord Anson's pea. Although this variety became popular it was not until August 22, 1883, that it gained a First Class Certificate of the Royal Horticultural Society, under the name of Blue Hybrid; this was the beginning of blue coloration in Sweet Peas, and even now there is room for improvement in that colour.

During the ten years from 1860 to 1870 several new Sweet Peas appeared, and from different sources, showing that several florists were interesting themselves in these annuals. Next in order to Blue Hybrid came Scarlet Invincible, which was awarded a First Class Certificate on July 11th, 1865, and was thus the first Sweet Pea to receive official recognition from the R.H.S. It was exhibited by Steven Brown, of Sudbury, who was evidently the raiser, but its distribution was due chiefly to the Holborn firm who described and figured it in their 1866 catalogue; Scarlet Invincible may be regarded as the first of a series that has culminated in such forms as Brilliant, Salopian, Mars, etc. In 1868-9 the Messrs. Haage and Schmidt, of Erfurt, sent out Crown Princess of Prussia, a variety with handsome light flesh pink flowers, and in 1873-4 the same firm distributed Fairy Queen, a lilac variety. In 1867 Mr. Carter offered an improvement on the original purple, and, we may also assume the old florist had improved upon the "Dark Purple" of Messrs. Noble, Cooper, and Bolton, distributing this as Imperial Purple; from Imperial Purple to Invincible Black, sent out in 1880, we may infer that improvement by selection took place, and further, we may take it that Carter's were thirteen years selecting and fixing what might reasonably pass as a black flower, from a deep rich purple one. Butterfly, somewhat in the way of Blue Hybrid, was sent out by Messrs. Sutton & Sons, Reading, in 1878; this was raised in their own grounds and took several years to fix; it belongs to the Lottie Eckford class and has a blue picotee edge. Invincible Striped was put out by Messrs. J. Carter & Co. in 1880, and on August 22, 1883, a First Class Certificate from the R.H.S. was awarded it; a little previous to this however, Cattell, of Westerham, had obtained a red-striped Sweet Pea and called it The Queen, but of it there is little information to be obtained. The Messrs. Carter, whose efforts to improve Sweet Peas cover a long period, added also in 1880, a very distinct variety named Violet Queen and in their catalogue of that year they published the first coloured illustration of a new Sweet Pea to appear in a seed catalogue. Adonis, distributed by the same firm in 1882, was a carmine rose variety, and it was succeeded the following season by New Carmine Rose, sent out by Messrs. Muskett & Sons, a variety that appears to have been almost identical with the later Princess Beatrice.

The Late Thos. Laxton's Sweet Peas.

At this period a considerable change occurred in florists' work among Sweet Peas, and we find two ardent florists, Henry Eckford and Thomas Laxton, entering the field. Of Mr. Eckford, the originator of the great majority of our finest present day Sweet Peas, we need only at this point say that he secured his first certificate on August 8th, 1882, for a variety named Bronze Prince. About 1880, probably a few years before, Mr. Laxton, of Bedford, commenced to improve Sweet Peas, and in 1883, the same day Messrs. Carter gained an F.C.C. for Invincible Striped, Mr. Laxton secured a similar award for Invincible Carmine, this being the result of inter-crossing a red with a purple form; there is no record of the parents, beyond the indication of their colour, but a keen florist like the late Mr. Laxton was not likely to use other than the best forms available for his purpose. Invincible Carmine marks the earliest recorded result secured by cross fertilisation and we may take it that both Eckford and Laxton started improvements by working along lines upon which it was reasonable to expect certain results. From 1883 onward

Mr. Laxton annually made many crosses, using the best named varieties already known, and also the best of his own seedlings and crossbreds. His successes, put into commerce from 1883 to 1893 were as follows:—Etna, a dark form in the way of Vesuvius and obtained by crossing the latter with Invincible Carmine; Mdme. Carnot, a good blue, of which the parentage is not recorded, and Invincible Blue. Then came Carmen Sylva, with purplish carmine standard, and Rising Sun, one of the earliest forms in which an orange shade was developed, and a very pretty mixed flower. Since 1893 the Laxton Brothers, sons of the late Thos. Laxton, have sent out Princess May, a pale lavender coloured flower, produced by crossing Invincible Blue with a white form; and Sultan, with marone standard and lilac wings bordered with blue. Many of Mr. Laxton's crosses resulted in varieties that for all practical purposes were duplicates of those being put on the market by Mr. H. Eckford, but Laxton was too good a florist to create confusion by distributing similar varieties under different names, and so his work was to a large extent discounted.

Improving the Cupids.

The Messrs. Laxton Brothers, of Bedford, have taken up the work of development, but instead of following on the lines of their father or of Mr. Eckford, they have struck out to improve the Cupids, a group of dwarf Sweet Peas originally sent out by Messrs. Atlee, Burpee & Co., of Philadelphia, and the first of which—Cupid itself—was introduced to this country through Messrs. Cooper, Faber & Co., of Southwark Street, in 1896, and first exhibited by Mr. James Douglas who staged flowering plants, grown in pots, and measuring but five inches in height, at the R.H.S. meeting of June 25, 1895. The Laxton Brothers commenced as soon as possible to intercross Cupid with the best tall varieties and their first result was nine pods of Cupid ♀ x tall varieties ♂, and seventeen pods of tall varieties ♀ x Cupids ♂. One of the most surprising results was that not a single seedling out of both crosses was intermediate in habit between the parents, and only one out of the whole set was a tall variety. After four years of careful cultivation and selection the Laxton Brothers have now Cupid or dwarf bedding counter-parts of the following colours and varieties of tall Sweet Peas:—Purple, Dark Blue Striped, Capt. Clarke, Rose, Light Blue Striped, Invincible Blue, Invincible Carmine, Invincible Red, Invincible Black, Sultan, Rising Sun, Boreatton, Princess Beatrice, Princess May, Princess of Wales, Etna, Vesuvius, Indigo King, a pale Mdme. Carnot, Waverley, Primrose, Carmine Striped, and Countess of Radnor.

Hitherto some difficulty has been found in seeding this new section, but the Laxton Brothers are continuing the work patiently, being convinced that for beds and borders in the flower garden the Cupids will prove most attractive when massed in fair sized groups, for under ordinary good culture these varieties continue to flower over a very long period. Some difficulty will always attend the work of selection, and with the variously coloured cupids, seed is produced sparingly and the varieties sport vastly more than the taller sorts and so occupy more time to fix. Before leaving the Laxton's, it should be added that the late Mr. Laxton recorded a cross made by him in 1887 between Invincible Carmine and *Lathyrus grandiflorus*; he secured three pods of seed from the cross but no record can be found of any resulting produce

from the seed saved, and so it yet remains to produce a hybrid between *L. grandiflorus* and an Annual Sweet Pea.

Henry Eckford's Work.

The work of Mr. Henry Eckford is so much before the public that except for the purpose of making the paper complete it would scarcely be necessary to detail his experiences. Mr. Eckford began to improve Sweet Peas in 1870, when he had charge of Dr. Sankey's gardens at Sandywell, Gloucester, and he commenced by obtaining from Lee, of Hammersmith, the best collection obtainable, which consisted of White, Scarlet, Black, Painted Lady, and Butterfly—five varieties only. The work of improvement was carried on at Boreatton and during later years at Wem, Shropshire, a small village near Shrewsbury, where Mr. Eckford continues to improve and cultivate the flower, that has made his name famous in horticulture. The work commenced by crossing and intercrossing all the varieties, with the result that Bronze Prince was shown in 1882, and received the award mentioned previously. Mr. W. Bull took a fancy to this variety and introduced it to the public, one of the results being that there were many complaints that it did not come true to description, for which mice were blamed for carrying the seeds about and mixing them; the true cause was afterwards discovered—Bronze Prince was not properly fixed.

The results of the crossings previously mentioned and subsequent crossings produced those varieties named up to 1886, when followed in 1887 Cardinal, Indigo King, Miss Hunt, Vesuvius, the latter by Schmidt of Erfurt. In 1888 three varieties were sent out, viz.:—Apple Blossom, Princess of Wales, and Splendour. In 1889 Captain of the Blues, Delight, Mrs. Gladstone, Mrs. Sankey, and Primrose. The Black seeded white; Mrs. Sankey, caused a good deal of trouble on its introduction, as the public were not prepared then to believe that a black pea would produce a white flower.

In 1890 came Countess of Radnor, Lottie Eckford, and Alba Magna. Countess of Radnor again was one of those seeds people were not prepared to believe in; on its introduction it was a thin shrivelled seed that at any rate had not the appearance of vigorous life, and yet it made one of the most vigorous plants; it is a wonder the public ever saw this variety, as the appearance of the seed was so much against it that the whole crop was almost committed to the rubbish heap. In 1891 came Dorothy Tennant, Duke of Clarence, Empress of India, Monarch, Princess Victoria, and Senator.

Somewhere about 1886 a cross was made between Mrs. Sankey, white and Splendour, that cross was very successful and produced an abnormal number of varieties, viz.:—Emily Eckford, Her Majesty, and Ignea, sent out in 1892; another cross made the same year produced again an abnormal number of varieties, viz.:—Lemon Queen, so named on account of its lemon bud, Mrs. Eckford, and Waverley, also sent out in 1892.

In 1893 were introduced Gaiety, Blushing Beauty, Firefly, Lady Beaconsfield, Lady Penzance, Meteor, Ovid, Peach Blossom, Royal Robe, Stanley, and Venus. Truly sufficient for one year, but the public appetite had been whetted and the hunger for new varieties was well nigh impossible to appease; Stanley, it may be mentioned was the result of a cross between Capt. of the Blues and Splendour; Venus came from a crimson and primrose.

In 1894 came Duchess of York, Duke of York, Eliza Eckford, Mrs. Joseph Chamberlain, and Novelty. Duchess of York was the result of a cross between a crimson unnamed and Mrs. Eckford. Mrs. Joseph Chamberlain (peculiarly enough) a striped variety, came from Captain of the Blues and Mrs. Sankey.

The year 1895 was almost a record year for the popularity of the Sweet Pea, the demand for seed and interest in the flower proving far and away greater than in any preceeding year. The now famous Blanche Burpee white was sent out that year, also Mikado, Captivation, Countess of Aberdeen, Little Dorritt, and Alice Eckford.

In 1896 Mars, Lovely, Coquette, Crown Jewel, Prima Donna, Countess of Shrewsbury, and Royal Rose, first became acquainted with the world outside Wem. 1897 produced Countess of Powis, Lady Nina Balfour, Prince Edward of York, Queen Victoria, Salopian, Triumph and Shahzada. Triumph, one of the largest of the Sweet Peas, and one of the most brilliant, the orange standard being at times very intense in colour, is the outcome of another cross between Captain of the Blues and Mrs. Sankey. Stanley and Her Majesty produced the Shahzada.

The year 1898 was responsible for 22 new Sweet Peas from one source and another, and Mr. Eckford was responsible for the following eight:—Black Knight, Chancellor, Colonist, Duchess of Sutherland, Duke of Sutherland, Lady Grisel Hamilton, Lady Mary Currie, and Prince of Wales. In 1899 Countess Cadogan, Duke of Westminster, The Honorable F. Bouverie, Lady Skelmersdale, Mrs. Dugdale, Othello, and Sadie Burpee were sent out; the peculiarity of the latter is that it has both black and white seeded forms, the flowers of which are almost identical. During the year 1900, the Eckford varieties were Calypso, Countess of Lathom, Duchess of Westminster, Fascination, Lord Kenyon, and Mrs. Fitzgerald.

An American friend last year said he thought all the stamina had been Eckfordized out of the Sweet Pea, but the opposite is the case, for there are men who grow their Sweet Peas ten feet high every year with vines of great strength and flower stems 15 to 18 inches long, stout enough for any purpose, and it will only be necessary to look through the Sweet Peas on show to-day to determine which possess the stamina, the old or the new varieties.

Development of Form, Size and Colour.

From being a small flower of not over vigorous habit the Sweet Pea has been developed to a point at which we wonder where the next decided improvement will come in. Always an irregular flower, the Sweet Pea, according to Commelin's plant, was very much so, having a standard with reflexing lateral margins, a notch in the upper margin, and sharply sloping from its widest part to its junction with the wings and keel. The wings were very open, incurving slightly at the tips and altogether poor affairs as compared with similar organs in the modern varieties; the keel was very small. Size and depth of colour were the chief aim of the earlier florists and their efforts smoothed out the reflexed standard and increased the size of the wings, besides adding vigour to the plant, and a more branching habit of growth. The firm of Carter shone conspicuously in improving the size of Sweet Peas, but the

extension of business prevented them continuing the work of raising new varieties. To Mr. Eckford belongs the credit of large substantial blooms with big rounded standards in which the top notch has been filled up ; the wings too, have, under his continued care, developed amazingly. A standard two inches across may yet remain to be found, but $1\frac{3}{4}$ inches in breadth can be secured under good cultivation in the newer Eckford forms.

Vigour of habit and freedom of flowering the Sweet Pea has long had, for a correspondent to the *Gardeners' Chronicle* of September 18th, 1852, p. 597, states that she had from a self sown Painted Lady grown 343 pods and secured 1890 peas that summer. And yet this has been improved upon, for we have seen plants eight feet high grown at Swanmore Park by Mr. Molyneux, with side shoots extending fully five feet, and such a specimen carrying over two hundred fully developed spikes at once. A few of the modern sorts are less vigorous than others, but their exquisite shades of colour will ensure their position until this defect is improved.

Elongation of the flower stems, with a corresponding strengthening and erection, are due largely to Mr. Eckford, some of whose varieties will, under favourable conditions such as Mr. G. Stanton provides at the Park Place Gardens, Henley-on-Thames, produce spikes fifteen inches long and fifty per cent. of them carrying four blooms of large size and great beauty. (I have grown at Brentford a simple spike of Mrs. Fitzgerald, seventeen inches long and carrying seven flowers and buds.—C.H.C.). With the increase of size and vigour there has arisen the hooded varieties, a selection that finds favour with the ladies, but is by no means so popular with the men folk. Selection with a view to broaden and round up the standard was followed, after the notch was filled up, by a very slight tendency to keel at the back of this organ towards the tip, in fact the standard had too much material. It had been developed downward and laterally until it formed—but for the stem of the standard—a complete circle, and now as a sort of protest it curls in upon itself and produces the hooded form, of which Lady Grisel Hamilton is a good type.

In addition to all these improvements Mr. Eckford has given us a wonderful range of colour, from pure white through exquisite shades of cream and buff to a pale yellow ; through softest pinks up to rich rose and onward to a dazzling colour that closely approaches scarlet ; through tones of lavender and heliotrope to dark blue ; and from purple up to the intense dark combination of claret-purple and marone that finds its highest development in such a variety as Black Knight. Then there are wonderful mixed flowers with delicately beautiful or bright art shades that are almost indescribable especially when such varieties are at their best ; of these Duchess of Westminster may be mentioned, with its exquisite blending of soft apricot, pink and rose, that unfortunately, does not retain its full beauty during such hot weather as that of July, 1900, unless culture and moisture are exceptional. In giving credit to the patriarchal florist of Wem, it ought to be mentioned that of the awards made by the Royal Horticultural Society to Sweet Peas, Mr. H. Eckford has obtained for his own varieties fourteen out of the twenty-two up to 1893.

American Sweet Peas.

Of the development of the Sweet Pea in America it would be presumptuous for us to say much, with such an authority as the Rev. W. T. Hutchins to deal

with the subject. The nearest approach we have to scarlet colouring comes from America and is seen in *Georgeous*, but the colour burns badly and this and some other over-sea productions do not as yet appear to have the vigour and constitution of home raised varieties, though this may be remedied by acclimatisation. The midgets of the class, the *Cupids*, originated in America, but in our conservatism we have not taken well to them, though there is now a tendency to cultivate them more, a tendency that the Celebration Proceedings will probably develop. From America we also have the *Bush Sweet Pea*, of intermediate habit, close branching and free, a variety that appears to be well adapted for pot culture for supplying early flowers. In short the *Sweet Pea*, commencing about ten years ago with *Eckford* varieties, has revolutionised the flower seed trade of America, become the most popular flower in the great Republic, and created a business of the utmost importance and value.

Earliness of flowering is a point to which attention is being now closely paid. *Blanche Ferry* was early for a *Sweet Pea*, but a selection from it, named *Extra Early Blanche Ferry*, is about a week earlier under similar conditions, and now we have another American variety named *Earliest of All* which flowers a fortnight earlier even than the earliest *Blanche Ferry*. In this connection it may not be inopportune to suggest that later flowering varieties should not be overlooked, or at least that raisers pay more attention to varieties that will under good ordinary garden culture bloom the whole season through, and prove capable of withstanding periods of drought. We may also plead for faster colours or, to be paradoxical, colours that are less fugitive under bright sunshine than are some of the brightest we now grow.

Fragrance.

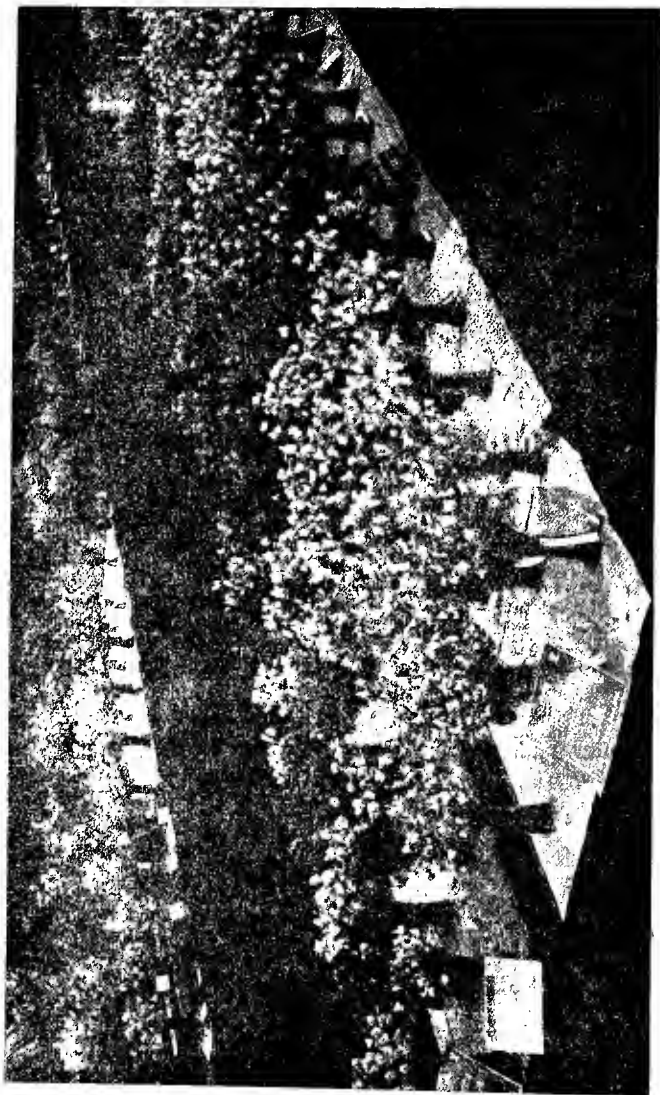
The first essential of a *Sweet Pea* is its sweetness. We are told that "a rose by any other name would smell as sweet," and yet we have numbers of handsome, shapely and scentless exhibition roses; but what an anomaly a scentless *Sweet Pea* would be! Let us all agree on this one point at least, that fragrance shall be the first point of consideration. We do not, probably, want any stronger fragrance than some *Sweet Peas* now possess, but, perchance something might be done to secure a wider variety of odours than at present exists. In obtaining subtle fragrance there will however be the danger of losing perfume altogether and a florist would be sorely tempted to distribute a shapely fine coloured variety even minus fragrance now that we are beginning to grow *Sweet Peas* largely for exhibition. In this connection an extract from a communication made to the *Gardeners' Chronicle* of October 12th, 1895, by Mr. D. T. Fish, is both interesting and amusing; he writes: "The majority of *Sweet Peas*, unlike our roses, are overladen with odours, the latter can be tasted as well as smelt, and much honey is ruined annually through the fulsomeness of *Sweet Peas*." For this and other reasons, such as the avoidance of headaches, Mr. Fish expressed a hope that attention would be turned to the reduction of the amount of the odour in *Sweet Peas*, or to a change of their perfumes. Kerner and others have shown that the perfume of *Sweet Peas* is a form of honey scent, but on the other hand Mr. H. Eckford is himself a keeper of bees and annually obtains good crops of honey from the hives placed almost in the centre of his home nursery, and so far as we are aware, no complaints have ever been made with regard to its flavour, and

certainly no one has suggested that the honey tasted of Sweet Peas. We need not worry then about this matter, when we are considering the fragrance of this popular annual.

How Improvements are Made.

There are several ways by which the improvement of Sweet Peas is arrived at. First and foremost there is the process of selection, and it does not need in these times that such process should be minutely described, suffice it to say that the florist selects flowers or plants that most closely approach his ideal of form, substance, habit or colour, as the case may be; these are marked and the seed carefully harvested; subsequently all but the finest of the progeny is rejected and only the fittest for the purpose is allowed to survive. Good varieties are fixed and distributed, but still the work of selection goes steadily on, and so we find to-day several varieties of the same or similar hue, but some are finer types than others and mark the progress of artificial evolution. Then seed sports often occur and these the florist marks and keeps, selecting and fixing them if possible. Beyond these two ways there is that of cross fertilisation, but leguminous plants are not too friendly with the hybridist who has to force the flower bud open two or three days before it would expand naturally, and then emasculate the bloom if he would prevent self fertilisation; then he must transfer pollen in the usual way and perhaps he may secure a cross, perhaps not; but the florist is a patient man, and difficulties are but to be surmounted, so by patient perseverance he has secured many crosses, thus producing new colours and shades, and beautiful mixed flowers that would not be possible under the ordinary process of selection.

And now a parting word; do not chain the Sweet Pea down to rigid rules of form and petal, or its beauty will be absolutely spoiled and its cultivation confined to a few. If we allow the Sweet Pea to become a flower of the faddist, its doom will be easy to predict. The Sweet Pea is a happy, bright, fragrant and vigorous flower; the peasant may grow it quite as well as the prince, and probably get more enjoyment out of it; so if Brown prefers a hooded to an erect variety why should Jones say him nay? Surely both forms are beautiful notwithstanding preferences. And if the double Sweet Pea develop, well, if it be fragrant and beautiful, let us have it by all means.



A PEEP AT THE BICENTENARY SHOW.

A

SYSTEM OF CLASSIFYING SWEET PEAS.

WITH SOME REMARKS ON THE SWEET PEA AS A FLORISTS' FLOWER.

BY MR. WALTER P. WRIGHT, F.R.H.S.

That the time has come for reducing chaos to order in the Sweet Pea will probably be gainsaid by very few cultivators. The remarkable development in this plant has lifted it to the position of a florists' flower, and as such it demands to be defined and classified.

There is no branch of industry in which the gospel of muddle is not preached by a few irresponsible reactionaries, but as far as horticulture is concerned there has always been a sufficient majority of thoughtful men to insure the victory of system. The florists of past times were a noble body of men, having sufficient courage to set up a lofty ideal of merit, and sufficient determination to refuse to accept anything which fell short of it. The florists of to-day must follow the example of their forefathers by setting up a high standard of excellence, and declining to budge by the fraction of an inch from it. Only thus can they be faithful to the great traditions of British floriculture.

The formal adoption of the Sweet Pea as a florists' flower is not yet an accomplished fact, but the time is surely ripe for it. If the Auricle, the Carnation, and the Pansy are worthy of this exalted rank, the Sweet Pea must rise too, for alike in interest, beauty, and value it is equal to any of them. It is a garden flower of the highest charm and merit. It is not a creature of soil or climate, thriving in one district, sulking in another. It is generous and free, giving of its store to all who love it, and the poor man can afford to grow it equally with the rich.

Form of Flower.

When we consider the parts of the Sweet Pea flower we survey magnificent raw material for floricultural excellence. In the first place, we have the standard, the principal part of the bloom. What clay is there for the moulder's hand! He can fill it with substance and perfect its outline. Teaching himself beforehand what perfection is, he can set himself to approach it with all the tenacity of his race. And when he has his ideal flower he can paint it with a score of lovely hues. Many of the flowers which we have to-day are pleasing to the eye, but not satisfying to the mind. At a distance, the gay, fluttering blossom is as winsome and enchanting as a butterfly, but a near inspection often reveals unevenness of outline, raggedness, notching, and kindred abominations, all of which must be swept away.

With respect to hooding, I must speak in almost equally uncompromising terms. While freely granting that some of the varieties which hood persistently are pleasing and pretty, I cannot but regard them as imperfect. Hooding is inherently an imperfection, because most varieties hood while immature, and again when past their best. In a complete state of development certain varieties have enough substance to stiffen up the folding segment, while others, more flimsy, fail to do so. The hooded flower is a flag at half-mast.

As the hooders are a fairly numerous race, and include some of our prettiest Peas, we must make a section of them, but in my humble judgment they are floriculturally on a lower grade than the erect flowers.

It is doubtful whether posterity will find itself burdened with others than these two sections. It is true that there are numerous varieties at the present time which only hood slightly, and give many erect flowers, such for example, as the beautiful whites *Blanche Burpee* and *Sadie Burpee*, and these might be termed half-hooders or intermediates; but I think that once we decide to set up erectness as a standard of excellence, we shall find ourselves getting closer to it by selection. Slightly altering an old Tulip phrase, we shall get ERECTIFIED flowers, not only of these whites, but of many other exquisite Peas.

Then there is *Recurvation* or *Reflexing*, but this is almost bound to go. It is characteristic of the old *Invincibles* and *Bicolors*.

There is also *notching*. This is a serious disfigurement. It is a feature of the old sorts—a relic of the black, barbaric days when there was no Eckford. Let us get away from it.

Some person has suggested that in the future we shall get fringed flowers. When I survey a variety like the fluted form of *Primrose* I can well believe it. But it is not, to me, an agreeable prospect. What person, having in his veins one drop of the blue blood of the old aristocracy of florists, can ever wish to see a fringed Sweet Pea?

To sum up, we want in the ideal standard a large, bold, erect segment, firm, substantial, and leathery, smooth at the edge, even in outline, and symmetrically rounded. We will be fairly satisfied if it is the size of a half-crown, so long as the shape is right, but we shall get it bigger, and with the quality, too. Such varieties as *Senator*, *America*, and *Stanley* are noteworthy for excellence of standard, but there are many more.

Let us turn to the next pair of petals—the wings. These should not be erect, like the standard, or the tip of the keel would become unduly prominent. In the variety Golden Gate, which is not a yellow, the wings are vertical and open, giving a resemblance to a pair of half-open gates; but this we must suppress with the strong hand. We will pass through the gates and away. The wings should be closed at the top, and slightly folded or hooded, so as to hide the tip of the keel. This likewise gives full exposure to the standard. Well set, well formed wings are a great adornment to a flower, and in the Bicolors give us many choice harmonies of colour. The wings of Stanley cover the keel well; those of Senator do not.

In the keel we have another pair of segments, cohering so as to form a small pouch. We need not worry after form here. If the wings do their duty only the front of the keel will show. The amateur hybridiser will not fail to note that by the time the flower is expanded the pollen is shed and the flower self-fertilised. To secure cross-fertilisation the anthers must be removed while the flower is still in the bud stage.

Summary of the Points of a Perfect Sweet Pea.

The standard of erect flowers must be quite flat, well rounded, smooth at the edge, free from notch or serrature, and not less than $1\frac{1}{4}$ inches across.

The standard of hooded varieties must be well rounded and smooth.

The wings must be about half the size of the standard, spreading at the base, but slightly folded and hooded at the top, so as to hide the tip of the keel.

The colours, whether self or parti, should be clear and well defined.

There should be at least two perfect flowers on a stem.

The plant should be of a strong, free habit.

Colour.

Colour must play an important part in a system of Sweet Pea classification; indeed, I should not be surprised if the future allots to it the leading position in view of the few variations that there are likely to be in form. By the exercise of a very little ingenuity we can get nearly all the leading varieties into one of several well defined groups. We have:—

(1) **SELFS.** This is a large, important, and beautiful class, and perhaps no better example of a pure self could be found than Salopian. Many of the bright red "Selfs" have a distinct tint of magenta in the wings, but Salopian has not. In this section natural subdivisions occur to the mind. Thus we have Countess of Radnor as the type of lavender Selfs, Navy Blue of blue Selfs, Dorothy Tennant of mauve Selfs, and so on.

(2) **FLAKES.** A fairly large class, and one likely to increase in popularity. We have crimson Flakes such as America, mauve Flakes like Gaiety, rose

Flakes like Aurora, blue Flakes like Grey Friar, and maroon Flakes like Senator.

(3) **BICOLORS.** In one sense flakes are Bicolors, but it would be logical to adopt a system of classifying as Bicolors those varieties which have one well defined colour in the standard and another in the wings. Sub-sections come naturally if we take as the distinguishing colour that of the standard. For instance, in Little Dorrit and Empress of India (rose standards with white wings) we have Rose Bicolors; in Orange Prince, Countess of Powis, etc. (salmon standards and pink wings), we have Salmon Bicolors. And so forth.

(4) **FANCIES.** There are, and must be, no inconsiderable number of varieties which refuse to be disposed of so easily as the rest. Take, for example, the lovely Lottie Hutchins, which is lightly splashed with pink on an ivory ground. It is not a true Self, nor is it a true Flake. Such varieties might be classified as Fancies, with the subdivisions White Fancy, Yellow Fancy, etc., taking the ground colour as the distinguishing feature.

(5) **PICOTTEE EDGES.** A very small class at present, but one that may increase.

A Classification of Sweet Peas according to Form.

The following must be taken as approximate. Circumstances may cause variations :—

Erect Flowered Varieties—

Typical variety : Prince Edward of York.

Alba magnifica.	Emily Henderson.	Novelty.
America.	Empress of India.	Orange Prince.
Apple Blossom.	Etna.	Othello.
Aurora.	Fashion.	Painted Lady.
Blanche Ferry.	Firefly.	Pauline.
Boreatton.	Gaiety.	Pink Friar.
Brilliant.	Golden Gate.	Primrose.
Bronze King.	Golden Gleam.	Prince Edward of York.
Butterfly.	Grey Friar.	Princess Beatrice.
Captain of the Blues.	Isa Eckford.	Princess of Wales.
Captivation.	Katherine Tracy.	Princess Victoria.
Cardinal.	Lady Penzance.	Purple Striped.
Columbia.	Lemon Queen.	Queen of the Isles.
Coquette.	Little Dorrit.	Queen of England.
Coronet.	Lottie Hutchins.	Ramona.
Countess of Powis.	Mars.	Royal Rose.
Distinction.	Mikado.	Senator.
Dolly Varden.	Miss Hunt.	Shahzada.
Dorothy Tennant.	Mrs. J. Chamberlain.	Stanley.
Duchess of York.	Mrs. Dugdale.	The Queen.
Duke of Clarence.	Mrs. Eckford.	Waverley.
Duke of Westminster.		

Hooded Varieties—

Typical variety : Lady Grisel Hamilton.

Blushing Beauty.	Hon. F. Bouverie.	Oriental.
California.	Imperial Blue.	Ovid.
Celestial.	Lady Nina Balfour.	Prince of Wales.
Chancellor.	Lovely.	Red Riding Hood.
Colonist.	Modesty.	Royal Robe.
Countess of Aberdeen.	Monarch.	Sensation.
Countess Cadogan.	Mrs. Sankey.	Stella Morse.
Countess of Lathom.	New Countess.	The Bride.
Duchess of Sutherland.	New White.	Venus.
Eliza Eckford.	Oddity.	

Partially Hooded or Intermediate Varieties—

Admiration.	Her Majesty.	Prima Donna.
Blanche Burpee.	Indigo King.	Princess May.
Countess of Radnor.	Juanita.	Queen Victoria.
Creole.	Lady Mary Currie.	Sadie Burpee.
Crown Jewel.	Lottie Eckford.	Salopian.
Emily Eckford.	Maid of Honour.	Splendour.
Fascination.	Navy Blue.	True Blue.
Grand Blue.		

Recurved Varieties—

Alice Eckford.	Duke of York.	Lady Beaconsfield.
Black Purple.	Fairy Queen.	Mont Blanc.
Daybreak.	Invincible Scarlet.	Peach Blossom.
Duchess of Edinburgh.	Invincible Striped.	Rising Sun.

A Classification of Sweet Peas by Colours.*Mauve Selfs—*

Admiration.
 Captivation.
 Dorothy Tennant.
 Duke of Westminster.
 Emily Eckford.
 Fascination.
 Vesuvius.
 Violet Queen.
 Waverley.

White Selfs—

Alba magnifica.
 Blanche Burpee.
 Emily Henderson.

White Selfs (continued.)—

Mont Blanc.
 Mrs. Sankey.
 * New White.
 * Old Double White.
 * Old Single White.
 Queen of England.
 Sadie Burpee.
 The Bride.
 X White Eagle.

Pink Selfs—

Countess of Lathom.
 Delight
 Isa Eckford.

Pink Selfs (continued)—

Peach Blossom.
 Princess Beatrice.
 Red Riding Hood.
 Royal Robe.
 † Suttons' New Pink.
 Venus.

Blue Selfs—

Captain of the Blues.
 Countess Cadogan.
 Grand Blue.
 Imperial Blue.
 Indigo King.
 Navy Blue.
 † True Blue.

Purple and Maroon Selfs—

Black Knight.
 Black Purple.
 Boreatton.
 Distinction.
 Duke of Clarence.
 Duke of Sutherland.
 Monarch.
 Othello.
 Shahzada.
 Stanley.

Blush Selfs—

Blushing Beauty.
 California.
 Countess of Aberdeen.
 Duchess of Sutherland.
 Duchess of Westminster.
 Fairy Queen.
 Katherine Tracy.
 Lovely.
 Modesty.
 Mrs. Gladstone.

Carmine Selfs—

Adonis.
 Brilliant.
 Calypso.
 † Chancellor.
 Colonist.
 Dorothy Vick.
 Duchess of Edinburgh.
 Fashion.

Carmine Selfs (continued.)—

Her Majesty.
 Invincible Carmine.
 Lord Kenyon.
 Miss Hunt.
 Mrs. Dugdale.
 Novelty.
 Oddity.
 Prince Edward of York.
 Prince of Wales.
 Princess Victoria.
 Salopian.
 Splendour.

Crimson Selfs—

Cardinal.
 Firefly.
 Invincible Scarlet.
 Mars.
 † Old Dark Red.

Lavender Selfs—

Celestial.
 Countess of Radnor.
 Creole.
 Golden Gate.
 Lady Grisel Hamilton.
 Lady Nina Balfour.
 New Countess.
 Princess May.

Rose Selfs—

Crown Princess of Prussia.
 Eliza Eckford.
 Empress of India.
 Lady Mary Currie.
 Lady Penzance.
 Mikado.
 Ovid.
 Prima Donna.
 Royal Rose.
 The Queen.

Yellow or Buff Selfs—

Golden Gleam.
 Mrs. Eckford.
 Mrs. Fitzgerald.
 Primrose.
 Queen Victoria.

Crimson Flakes—

America.
Daybreak.
Rising Sun.

Red and Rose Flakes—

Aurora.
Invincible Red.
Invincible Striped.
Minnehaha.
Mrs. J. Chamberlain.
Pink Friar.

Mauve Flakes—

Columbia.
Etna.
Gaiety.
Queen of the Isles.

Blue Flakes—

Grey Friar.
Juanita.
Striped Celestial.
Wawona.

Maroon and Purple Flakes—

Princess of Wales.
Purple Striped.
Senator.

Red and Rose Bicolors—

American Belle.
Apple Blossom.
Blanche Ferry.
Blanche Ferry, Early.
Bronze King.
Coquette.
Countess Fitzwilliam.
Countess of Shrewsbury.

Red and Rose Bicolors (contd.)—

Countess of Skelmersdale.
Crown Jewel.
Duke of York.
Earliest of All.
Emily Lynch.
Hon. F. Bouverie.
Lady Beaconsfield.
Lemon Queen.
Little Dorrit.
> Old Red and White.
Painted Lady.
* Pauline.
Triumph.

Salmon or Orange Bicolors—

Countess of Powis.
Gorgeous.
Meteor.
Orange Prince.
Oriental.

White Ground Fancies—

Alice Eckford.
Duchess of York.
Lottie Hutchins.
Ramona.
Sensation.
Stella Morse.

Picotee Edge—

Butterfly.
Captain Clarke.
Lottie Eckford.
Maid of Honour.

Classes to be added :—

Salmon and Orange Selfs.

Yellow or Buff Fancies.

THE SWEET PEA IN AMERICA.

BY THE REV. W. T. HUTCHINS,

Indiana Orchard, Mass., U.S.A.

In one particular I feel like the Apostle Paul before the men of Athens : "What will this babbler say ?" But with this difference, that Paul was no babbler. I am profoundly grateful for the honor of being asked to prepare a paper for this celebration, and very thankful to a favouring Providence that I am permitted to be personally present.

Since I am to speak of "Sweet Peas in America," I beg to convey to you first of all America's floral greetings. As fraternally as our flags lock into each other's folds, and as strong as the tie of a common ancestry and a common speech binds us, I assure you that to-day our mutual love of the flower that brings us together is an index of a common sentiment, born of a common blood, that in the future will more and more draw the best side of our hearts together, and hold us even where other interests fail. God bless our mutual love of flowers ! From Ceylon to Sicily, from Sicily to Great Britain, from Great Britain to the Continent and to America the Sweet Pea has migrated, and now America not only desires to pay her debt with interest to Great Britain, but would be glad to put a liberal row of Sweet Peas into every garden on the face of the earth. By right of discovery Italy might lay claim, in the name of Cupani, to this flower, but by the right to which America justly and graciously bows, Great Britain is the motherland of the Sweet Pea of to-day. The Sweet Pea has a keel that was meant to seek all shores ; it has wings that were meant to fly across all continents ; it has a standard which is friendly to all nations ; and it has a fragrance like the universal gospel, yea, a sweet prophecy of welcome everywhere that has been abundantly fulfilled. There are debts that men are ambitious to pay that they may be free, but our debt to you takes a new and higher form.

A Tribute to Henry Eckford.

In my visit to England in 1895, I felt that you had not discovered Eckford. In France they shrugged their shoulders at the mention of Eckford's name. I cannot understand the tardy recognition of Eckford's superb work on the continent. But I hail with joy the fact that to-day it cannot be said that this floral prophet is without honour in his own country. I should call him a dear old Scotch-Welsh-Englishman. In the floral calendar of America no name stands higher than his. Indeed ten years ago our catalogues blazed with miraculous lithographs of the New Sweet Pea, and Mr. Eckford got all the glory. Personally I am glad you have signalized this two-hundredth anniversary of the introduction of the Sweet Pea into Great Britain, but I would love also to celebrate the birthday of Henry Eckford. I wish I might be alive on May 17th, 1923, to help honour the hundredth anniversary of Mr. Eckford's birth. Let us not forget it. Mr. Eckford has given a perennial joy to mankind. A million gardens in America bless his name. He has made the work of his successors easy. Whatever may be the last stage of the evolution of this flower, wherever its beauties may break forth with each fresh year, and whenever its praises are sung, there the memory of Henry Eckford will always be reflected in its colours, and his name be associated with its fragrance.

The Beneficent Influence of Flowers.

Let me say that in the cruder stages of American life flowers were associated with effeminate tastes and pleasures, but to-day in America floriculture is hard upon the track of the manly arts. Nay, it is part of the mission of floriculture to save the manly arts of America from becoming brutalised. When anyone hinted to me that it was rather remarkable for a man of nearly 200 lbs. avèrdupois to cross the ocean to read a paper on Sweet Peas, I pointed to the honourable list of names which I found on the prospectus of this bicentennial celebration. This is the third time I have taken a 6,000 mile journey from a disinterested love of one popular flower, and I am not conscious of having grown effeminate for this reason. Nay, we count among the forces that are redeeming America from the sordid lust of materialism this growing interest in floriculture, and the rapid increase of uses to which we are putting flowers, as attested by the last decade, is one of the most cheering heralds of the 20th century. With us funerals have become the occasion of the most extravagant display of floral pieces, and the florists' trade is rapidly on the increase. We list 9,000 florists in the United States. But you who have been born and reared in the sweet English love of the garden will rejoice that America is now more and more showing her ethical and spiritual evolution in the abundant and significant uses to which she is putting flowers. I feel quite sure that America has overtaken Europe in the magnificent and elaborate arrangement of the floral part, at least, of our public parks and gardens.

The Growth of Sweet Peas in America.

It would be about the same thing if my subject were "A Decade of Sweet Peas," for this flower hardly attracted attention in America till the last decade of the century came in. And to tell of the wave of interest that has swept over the land since this flower was regenerated would put your credence to a

sore test. Of course the old fashioned "Painted Lady" Sweet Pea is still remembered in old gardens, and as many as a dozen sorts were found in the Massachusetts Horticultural Society's Exhibitions twenty years and more ago. My soul was kindled at that time by a magnificent row grown by a well-known Boston man, who was then Mayor of Trenton. Twelve years ago I had begun to form a collection of varieties, and when I had nineteen distinct varieties the fact was worth publishing. About that time I began to notice Mr. Eckford's name in Boston catalogues, and in a sort of timid foot-note, and about the most modest thing I ever saw in a seedsman's catalogue, they intimated that they could supply but did not feel warranted in recommending, the latest sealed packets of the Eckford introductions. The sensations I felt in those days as I succeeded, one by one, in getting the named sorts into bloom are still vivid. In those days even Scarlet Invincible, and Butterfly and Adonis, and Crown Princess of Prussia and Princess Beatrice were treasures indeed. The first vision I had of Mr. Eckford's work was in Boreatton and Splendour, and then came Orange Prince and Countess of Radnor. I exhibited the first that had been seen in Boston of these last colours. There was no longer any scepticism in my mind about Mr. Eckford's achievements. I do not believe any flower yields more jealously to the hybridiser's art than the Sweet Pea. It was wonderful that Mr. Eckford got such colours even after many years of strenuous effort.

Then we began to see his work in the hooded and grandiflora forms that now characterise nearly all the novelties. The Eckford sets of 1892 and 1893 set the United States ablaze on Sweet Peas. California was just in time to prove that Sweet Pea seed could be grown in America, and to meet the enormous demand. The seed houses jumped from a few pounds of stock to tons. A small florist would sell a hundred pounds, an ordinary seedsman two or three tons, and one jobber has had twenty-five tons in stock in a season. Ten years ago a Boston seedsman declared to me that Sweet Pea seed could not be grown in America. Within four years of that time I visited California at the growers' invitation and inspected the Sweet Pea fields of four growers, altogether not less than 350 acres. Sixty varieties were represented at that time, and were rogued carefully to name and type. Now the subject of Sweet Peas in America covers a wider range of data in the matter of climate and local conditions for their successful culture. We have every possible kind of soil, every degree of altitude and a wide variance of season. Sweet Peas are grown in every state of the Union. They are planted all the way along from November to June, from the semitropical belt of Gulf States to the Canadian latitude. For three thousand miles, from the Atlantic to the Pacific, almost every garden has in the last decade had its row of Sweet Peas. And even where people have had ill luck in trying to grow them, they still try and try again, for of all flowers they think they must have Sweet Peas. The American seed trade handles somewhere from 125 to 150 tons of seed of this one flower. I suppose that at this moment there are as many Sweet Peas in bloom in America as at any time during the last decade. We have such a diversified territory that there are always localities where people are making a fine showing on this flower, and plenty of new localities where the interest in them is in its first flush. Previous to this last decade they would grow as thriftily as weeds in our gardens, but since they have been so highly developed they demand virgin soil or something approximate thereto. We do not get as strong a fibrous root as we used to, and hence our season of bloom is a good deal shortened. But

every year shows the market full of them, and for July and August they are our leading flower.

The Sweet Pea as an Exhibition Flower.

It has taken rank as an exhibition flower. In several cities our Sweet Pea shows have for some time been an annual event. We are still competing for an Eckford cup at Springfield, Massachusetts. The cup was taken last year by a gentleman who sent his flowers 300 miles, from Western New York; he sent magnificent bunches of the complete set of Eckford's latest introductions, and possibly it cost him about \$10 per bunch to grow, transport and table them at our show. But the whole town where he lived celebrated the event of his winning the cup, for the whole town has had a Sweet Pea craze for three years. That is Cohocton, New York. It is a sample of a locality where this flower does splendidly, and where local interest is kindled to a high pitch.

But let me say, you who know only the moderate range of temperature which you have here in England, with its abundant moisture, cannot realise what our gardens have to contend with in America. Our Summer's work is often spoiled in a single day by a scalding sultriness with the sun close on to 100 degrees in the shade. These extremes of temperature, often accompanied by drought not only burn the finer shadings out of our blooms, but put a ruinous strain on the less thrifty root which we now get. So exhaustingly does evaporation go on in our mid-summer days that only by heroic fortitude can we follow up the battle year after year. It is a joy to come over here, where your climate smiles upon the delicate shadings of Mr. Eckford's beautiful seedlings, but with us only the strongest colours hold. We have to translate your descriptions into a much narrower vocabulary of colours and markings. Still our enthusiasm for ten years has, I think, led the world on this flower. It is not to be expected that we can Americanize the results of Mr. Eckford's work in ten years. I look upon Mr. Eckford's work as a permanent legacy. As a rule a new colour once made on the Sweet Pea is for ever a fast colour. Even if we have temporary set-backs in America we shall again and again revive this splendid annual in more and more acclimated form.

The Production of Sweet Pea Seeds in America.

And now I take it your committee desires me to speak of that very important branch of my subject,—the growing of American Sweet Pea seed. It is not all grown in California, but the great bulk of it is. I believe there are three main points in the production of good seed. First, conditions that will produce a strong, well nourished plant, and bring it steadily to full maturity; second, conditions that will at the best stage of the plant's strong growth throw out promptly and ripen uniformly just as much of a seed product as the plant can, at one normal effort, carry out; third, conditions insuring good sunshine for uniformly ripening and harvesting the product. Now the seed ranches of California are located where the most wonderful virgin soil is found in abundance. It is of inexhaustible depth. Some of it is a heavy adobe soil, but in other places it graduates off into a quality that pulverises well. It is a wonderfully rich deposit, often of great depth. The California year is pretty evenly divided between six months wet and six months that are rainless. But when the rains begin in the autumn they begin to plant. The Southern part

of the State is semi-tropical, north of that the Winters are sufficiently mild, so that the Sweet Peas go on making root all winter. As far as possible they get their stocks in to catch these autumn rains. Much of it comes into bloom in April, and May is a grand month to visit those immense seed ranches. I have seen thirty acres of one variety in bloom, but when you come to compare that with one block of onion seed a mile square, dimensions become dwarfed. I am sure that California soil makes a strong seed producing plant.

The work done on Sweet Peas by these California growers is not only intelligent, but enthusiastic. And their harvesting conditions would make English seedsmen hilarious. I am here to tell the simple truth. No storms ever beat their crops down, and just at the right stage they pull up those "vines" loaded with pods and lay them upon great sheets in the sun, and that seed does not see a warehouse till it reaches the Eastern jobber. If I am to be honest to-day I ought to say that three things will occur to any observing man who visits the California growers and carefully examines their conditions and products. You are entitled to ask whether the method of planting in November and harvesting in July has a tendency to change the habits of the plant, whether a seed matured two months later would not carry the plants in our gardens through mid-summer better. I do not know. Then there is the question of whether seed produced under very stimulating conditions will hold up under the trying conditions which the amateur grower has in many localities. And then seed ripened under such a sunny sky sometimes makes a hard caked shell, that is tardy about swelling in the moist spring ground. But which would you rather do, harvest in rains or in a sure sunshine? The California conditions are like everything else Californian. You can travel nine hundred miles in a straight line without crossing the boundaries of that State, and the Creator gave them conditions for seed growing on the same grand scale, and I do not know where else the present enormous demand can be met. The trouble is likely to be in other localities that plants will not mature so strong a product uniformly. I do not think you can pick pods from a *growing* plant and get as good a result as from seed that has matured uniformly and taken the whole strength of the plant at one time. I was fearful once that Mr. Eckford's novelties would deteriorate under these wholesale conditions of growing seed, but I think the Eckford blood is improved by being transplanted to California, and it is the common opinion on our side that the American grown seed is holding up the Eckford quality very well. But I do hope that specialists in this flower will multiply, for we need from various parts of the world that painstaking work that will do for this flower what is done for other flowers to hold them up to the highest type.

American Novelties.

I ought, perhaps, to say a word about American novelties. I think our claim to novelties is legitimate, and yet, of course, we owe it to Mr. Eckford that he has made it easy for us to get them. Where a grower has from 200 to 250 acres of this flower in bloom, and most of it has come from the Eckford stock, of course his eye is always out for any precious rogue that may appear. And he frequently finds them, and carefully saves every seed from such a plant. The Eckford sealed packets are likely to break at any time into the most remarkable seedlings. The California growers have in reserve, with quite an accumulation of stock, many beautiful things. I do not know how you can

stop them. And then, too, if you now cross two of Mr. Eckford's fine sorts you get the result of that hybridised blood that breaks in all directions. The California growers have done some of this crossing successfully, but they do not need to do much, for the list is already overloaded.

A Tribute to S. B. Dicks.

Gentlemen, there is one debt that has troubled my conscience for three years. It was an event in my life when I met Mr. S. B. Dicks, of London; and after that I looked forward to his annual coming with eager anticipation. He was a walking encyclopædia. If I could only have him to fire questions at for five minutes I was happy for a year. You could not rely upon what the catalogues said about Sweet Peas, but I became an authority after Mr. Dicks answered my questions. It was largely by his help that I was able to go to California in 1894 and set the growers right in their names and types of the sixty varieties then known. One day, about four years ago, I met him, and he said he was going to add something to the literature of the Sweet Pea. From that day to this no opportunity has offered itself to worthily tell him of the personal debt I felt towards him for that chapter on the history of this flower. If I were to name the salient points that should form the corona of this celebration, that historical chapter by Mr. Dicks would be one, and worthy to be put beside the splendid work of Mr. Eckford.

American Sweet Peas.

Perhaps, as being of some possible use to you, it would be well to give the list of American varieties in the order of their introductions.

In 1886 Messrs. D. M. Ferry & Co. introduced Blanche Ferry, and Messrs. Peter Henderson & Co. distributed Alba Magnifica in 1891 and Emily Henderson in 1892.

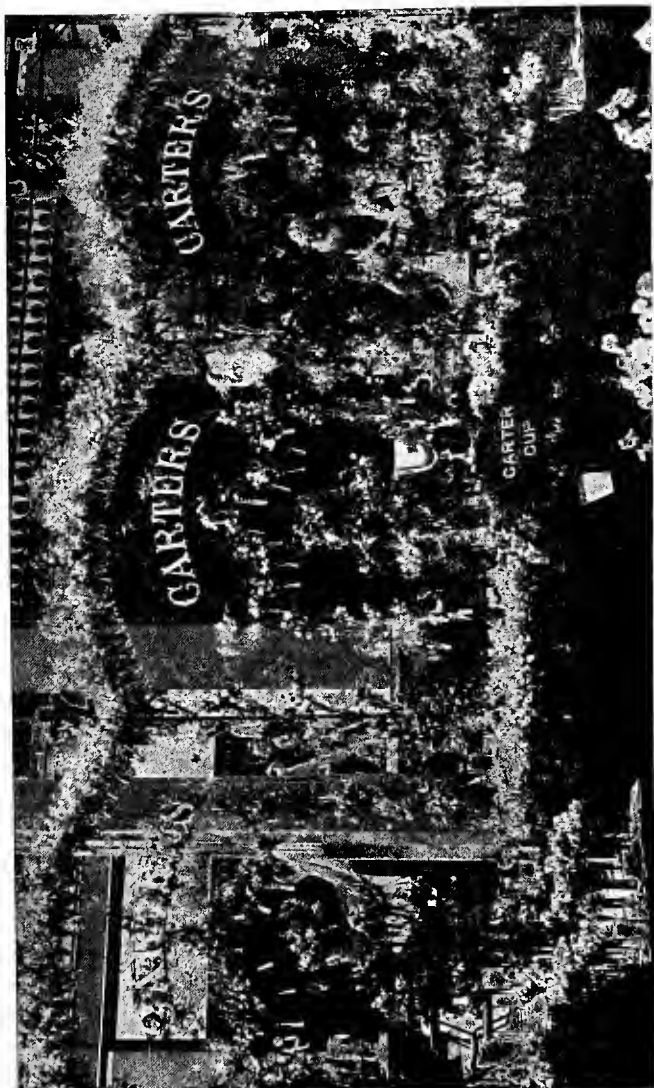
The year 1896 marks the beginning of the sets of American novelties. Messrs. W. Atlee Burpee & Co. brought out Daybreak, Grey Friar, Juanita, Oddity and Ramona; Messrs. D. M. Tracy & Co. introduced Kathleen Tracy, and Messrs. Vick, Bride of Niagara. *Ferry, see above.*

In 1897 Messrs. W. Atlee Burpee's introductions were Aurora, Brilliant, Creole, Golden Gate, Maid of Honour, and Wawona. Mr. Lynch distributed California, Emily Lynch and the Bride; Mr. Vaughan introduced America, and the Sunset Seed Company brought out Golden Gleam, and Red Riding Hood; and Mr. Walker introduced Coronet.

In 1898 Messrs. W. Atlee Burpee's new varieties were Dolly Varden, Lottie Hutchins, Modesty, Oriental, Sensation and Stella Morse.

In 1899 Mr. Walker introduced Oregonia, and Messrs. W. Atlee Burpee distributed Bush, Grey Friar, Fashion, Gorgeous, Navy Blue, and Pink Friar.

In 1900 Messrs. W. Atlee Burpee & Co. brought out Admiration and Surprise.



THE CARTER EXHIBIT AT THE BICENTENARY SHOW.

NEW POINTS

IN THE

CULTURE AND DECORATIVE USES

OF

SWEET PEAS.

BY MR. H. DUNKIN, F.R.H.S.

In dealing with new points in Sweet Pea cultivation, it is necessary to touch upon old ones in order to present a comprehensive idea of culture, and make comparisons.

Soils and Manures.

A deep soil, rich in phosphates, is absolutely necessary for producing Sweet Peas in perfection, and if it is not so naturally, the staple must be improved by high culture. Those who grow the edible peas well, can be equally successful with Sweet Peas by following the same lines. Deep rich loams are undoubtedly the most suitable for successful pea culture, as they do not dry out quickly in hot weather, or become stagnant in wet ones. Soils which are light and rest on sandy or gravelly subsoil need very liberal treatment. They ought to be deeply trenched, and have abundance of decaying cow manure mixed with them as the work proceeds, and, above all, the surface soil should be kept *at the top*. Liberal additions of manure will help greatly to maintain the plants in health and vigour during periods of prolonged drought. Old garden soils which have been manured year after year, should be trenched during the autumn, and a few weeks after have newly slaked lime forked into the surface at the rate of half-a-bushel per yard.

Preparing Trenches and Stations.

When the whole of the ground cannot be trenched, trenches should be taken out on the site the peas are to occupy, or if they are to be planted in clumps, holes from 2 to 3 feet in diameter ought to be made. A suitable width for

trenches is 15 inches, and the depth ought not to be less than 18 inches. Abundance of manure should be incorporated with the lower strata of soil, and bone meal added near the surface. After the seeds have been sown the surface of the trench should—for the convenience of watering—be three inches below the surrounding soil level. In dealing with heavy soils it is preferable to sow upon the level, so that the plants may have the fullest possible benefit of air round the roots. In such cases the whole of the ground should be trenched or dug deeply, and plenty of strong manure and burnt refuse be incorporated with it. If this is done during the autumn the action of frost, wind, and sunshine will pulverise and bring it into good working condition.

In regard to situation, the cultivator often has little choice, as when peas are grown to form screens or hedges the site is determined by circumstances. Such instances offer excellent opportunities for noting how some varieties are a pronounced success in special situations. As a rule varieties bearing flowers of a decided colour are brighter when grown in an open situation, than in a partially shaded one. On the other hand, delicately tinted flowers show their true beauty when grown in a cool moist situation where some distant object affords a slight shade. Blue and Mauve varieties succeed the best under similar conditions. Seasons however affect the colour of the flowers, as well as the growth of the plants, in a marked degree. During hot summer nearly all varieties succeed best in a partially shaded position; and if watered copiously they present a picture of luxuriant beauty, produce blooms of great substance, and often attain to a height of 8 feet.

Seed Sowing.

It is always a wise plan to make one sowing in the open air during October or November, for if a severe winter destroy the plants it is no great loss, and after favourable seasons, the plants grow with amazing rapidity when genial weather comes; and should hot weather set in early they are better able to withstand drought than those sown in spring; for while top growth is making little progress, the roots work steadily, and are preparing for their important work of drawing a rich store of food, from that boundless storehouse of nature, the atmosphere.

In warm localities a sowing should be made as early in February as the weather and the conditions of the soil permit, always bearing in mind that it is better to defer sowing for a time, than to do it when the soil is wet and cold. Other sowings may be made at any time during March or April, and for supplying flowers late in the season, sow toward the end of May.

Avoid sowing thickly for when the plants have plenty of room to develop they branch freely and produce flowers of large size. Sow the seeds 3 inches apart, cover with two inches of soil, and eventually thin the seedlings to 6 inches asunder. Also thin some of them to 12 inches apart, and stop the plants when they are a foot in height; several shoots will then be sent out, and extra fine flowers obtained. Superfluous plants if lifted carefully and transplanted, will succeed if a little attention be given to watering. As a guide to those who require flowers at special dates, let me mention that from 12 to 14 weeks elapse from the time of sowing in the open air till the flowers expand.

The majority of exhibitors sow in pots to secure flowers for the early shows, and all who have the necessary convenience should sow a few seeds in pots,

whether they intend to exhibit or not, in January, placing 6 or 8 seeds in a four-inch pot, using light rich soil, and covering them to a depth of two inches. After sowing, water thoroughly, and place the pots in a greenhouse or cool vinery. When the plants are a couple of inches in height remove the pots to cold pits or frames, where, if they are kept close to the glass, and given abundance of air, on all favourable occasions the plants will grow sturdily. During some seasons they may be planted in the open air by the end of February, but in others it is better to defer doing so till favourable weather occurs. In all instances they should—after being planted out—receive slight protection for a time. A plan I find answers admirably, is to draw a little soil up to the plants, place a few short sprays of hazel around them, and if cutting winds prevail, add a thin screen of spruce branches; these to be removed as soon as it is safe to do so, and sticks of full length placed in position. In cold districts where it is sometimes necessary to keep the plants in pits till the end of March, some support will be needed. I find small hazel twigs excellent for the purpose; or a few neat stakes, with bands of raphia passed round them, answer equally well.

Sweet Peas in Clumps.

Plants grown in pots are admirably adapted for planting on prepared stations which have been made 3 feet apart, and in growing flowers for exhibition, this is the system all should adopt, as the light and air then act upon every part of the plants, and cause them to grow strongly and branch freely. The attention necessary throughout the summer months can also be given with ease when the "clump" system is practised. After the sticks have been fixed in position it is an excellent plan to disentangle the shoots and tie them out regularly to insure even development.

Rows of Sweet Peas.

Those who adopt this system, should plant the potfuls 12 inches apart, but as those raised in pots are only intended for giving an early supply of flowers, sowing in the open air is usually practised when the row system is adopted. The rows should if possible be arranged at wide distances apart to insure sturdy growth and flowers of high quality. A favourite situation is along the sides of walks as they then form avenues of great beauty. I have not yet seen an arched walk covered with Sweet Peas, but the idea presents a pleasing picture to one's imagination, which I hope will be realised in the days to come.

Manurial Aids.

The Pea, being a leguminous plant, has the power, after reaching a certain stage of development, of collecting the necessary amount of nitrogen from the atmosphere, this important work being performed by the aid of minute organisms, located in the nodules found on the roots. This, however, does not prevent the plants from drawing supplies of nitrogen from solid or liquid manure placed within their reach, but so little benefit is derived from heavy manuring with nitrogenous manures, that these may be as wasteful, except when applied as a mulch. As soon as the plants push through the soil, an application of nitrate of soda at the rate of half-an-ounce per square yard,

helps to give them a good start till they are able to draw their own supplies of nitrogen from the atmosphere. Bone meal or kainit, applied in winter, and superphosphate in spring are manures which produce fine results in pea growing.

I have tried a few experiments on a row of peas. A portion of the ground was heavily manured with stable manure, and after the plants were up, they were watered and fed with nitrate of soda at the rate of half-an-ounce to two gallons of water. Bone meal was applied to the remaining portion of the row, and either clear water or liquid manure given whenever the row was watered. In the early stages nitrate had a marked effect upon the growth, and less effect up to July, but the plants which received *no* nitrate of soda after the early application, though not so tall or strong, are now (July), producing a greater number of flowers. I pulled up a few plants from each part of the row, and found that on those continuously fed with nitrogenous manures the root nodules were much smaller than those on the other plants. This I think clearly shows that if we render it unnecessary for leguminous plants to bring their functions into full activity—their power for self help is diminished.

Watering.

Liberal applications of water during the growing and flowering periods are necessary to success, but to obtain the best results, watering must be regular during dry weather. With liberal treatment in this respect, it is surprising what progress is made during hot weather, for it is seldom that we have too much sunshine for any crops, provided the soil is kept sufficiently moist. During very hot weather water is in some cases needed every twenty-four hours, and it is best given during the evening, and each application should be copious enough to thoroughly moisten the soil to a good depth—two gallons per square foot is a thorough watering. I find that liquid manure given at alternate waterings strengthens growth and increases the size of the flowers.

Drainings from stables and cow-sheds diluted with from 4 to 6 times its bulk of clean water make a splendid fertiliser, and if occasionally we substitute for this a liquid formed by dissolving a pound of guano in 20 gallons of water, the plants will benefit by the change. Sulphate of potash used at the rate of 1 oz. per gallon of water, is also a valuable stimulant which may be used at all times. Soot tends to heighten the colour of the flowers. Liquid manures ought never to be applied when the soil is very dry, but should be preceded by applications of clear water, or the most valuable properties of the liquid will pass through the soil, instead of being retained in it. There is also some danger of injuring young roots if stimulants are given when the soil is dry.

Other Points.

When the plants are a few inches high, the practice of forking up the surrounding soil is an excellent one, as it freely admits the nitrogen of the air and thus causes the roots to move rapidly, and to attain to that stage when they can make use of the supply within their reach.

Mulching is excellent practice if not abused. In dull wet seasons it is not needed, as the plants receive greater benefit by frequently stirring the soil. As

soon as dry weather sets in however, a layer of partially decayed manure helps greatly to conserve the moisture, but fresh, wet, rank manure, which settles into a sticky mass, should never be used for the purpose, as it excludes air from the surface soil.

Cardinal Points.

A few points to be observed are to sow thinly in deeply dug ground ; feed liberally with phosphates ; water copiously whenever the soil is dry ; mulch when hot weather sets in ; and constantly remove faded flowers.

Pot Culture.

The pot culture of Sweet Peas has already become a commercial industry. October is a suitable month for sowing the seed, to enable plants to strengthen before winter. Six or eight peas should be sown in a four-inch pot, and the plants be grown close to the glass in cool houses. By the time growth is from 4 to 6 inches high, the soil will be permeated with roots, and re-potting be necessary ; transfer at once to pots seven inches in diameter and use a compost of good loam three parts, and well decayed manure one part, adding a seven inch potful of bone meal to each barrow load. Pot firmly ; eventually place the pots around the sides of a span-roofed structure or along the front of a lean-to, and train the shoots to wires. Watering and feeding will of course need strict attention, and the reward will come in the shape of beautiful flowers during March and April. The dwarf varieties are useful for arranging along the front of stages, but they will never become such general favourites as the taller varieties.

Sweet Peas for Decoration.

Sweet Peas may be employed with telling effect in every kind of floral arrangement which human ingenuity can suggest. In the magnificent exhibition, which we have all inspected with so much delight, we have seen splendid illustrations of the glorious displays which these annuals make, when their flowers are arranged with taste and skill.

It is not easy to convey in mere words definite ideas in regard to decoration, because to carry it out successfully the artist should possess both *creative* and executive ability. I venture, however, to advance a few ideas.

Dinner Table Decorations.

Few flowers are so admirably adapted for the adornment of dinner tables as those which we honour to-day. What can be more beautiful than the flower of such lovely varieties as Duchess of Westminster, Countess of Lathom, Her Majesty, Prima Donna, and many others of similar tints which are seen to advantage under artificial light. Arrangements worked out with several varieties of flowers having shades of colour which harmonise well, are not only beautiful but delightful. Occasionally it is permissible to use as many shades of colour as possible in decorating a dinner table, always provided that only colours are employed which look well under artificial light, and that due care is exercised in judiciously blending them. As a rule, however, it is wise to

employ only one colour in each arrangement; the effect is then extremely imposing, and the task of making a special feature on each occasion is simplified.

Arrangement.

In all arrangements we may consider two main features; one, the disposal of flowers and foliage on the cloth, either in the form of a studied design, or as a few light artistic touches. The other, the arrangement of flowers in suitable glasses or other receptacles, so as to give height and lightness to the arrangement, as well as to show off the flowers in as natural a manner as possible.

In arranging Sweet Peas on the cloth, a skilful decorator will, by the aid of a few wires, set some of the flowers well up above the others in a perfectly natural manner, and by intermixing with them some of their own shoots, as well as those of the perennial kinds, and a few fern fronds, work out a finished arrangement worthy of admiration. Formal designs are fortunately not so fashionable as formerly, but when employed occasionally, they are admired, and by adding a few shoots of other light foliage here and there, stiffness can at all times be avoided. I do not advocate placing flowers on the cloth in a careless manner, without any definite idea, as their beauty is not then seen to advantage. Long shoots well studded with flowers, look exceedingly pretty if trailed upon the cloth with a few additional clusters wired on here and there. In other instances, masses may be freely introduced, always provided that a few light "tasteful bits" spring up here and there between the masses. Shallow tins or glasses filled with damp sand, often prove useful when forming the groundwork of various designs, and mirrors of varying shapes when edged with flowers and foliage, and dotted here and there with dressed glasses or stands, form a pleasing combination of colour and reflection. Bunches and sprays of flowers and shoots if made up in a tasteful manner, and judiciously disposed upon the cloth, form an effective groundwork.

The Upper Surface.

It is in the arrangement of this that the most striking effect may be produced. Slender glasses, with a few projections, and a dish-like base are as suitable as anything for arranging the flowers in, as long shoots with blooms attached may be easily arranged in them; then by adding a few field grasses, fern fronds and sprays of gypsophila to hide the stems, a simple yet pretty feature is created. Rustic baskets are also good for fixing the flowers in; so are the gold and silver gilt baskets now so popular. A table on which the flowers were arranged entirely in baskets of various sizes could be made to look exceedingly effective, if the handles were dressed with trailing shoots and flowers to hang over the sides, and bunches and flowers on long stems placed in the centre. All baskets should be fitted with tins filled with water, and covered with wire tops for holding the flowers in position. When either glasses, baskets, or other stands are used, care should be taken not to employ them too freely so as to obstruct the view across the table; to my mind we want fewer large glasses and more small ones, than are usually employed.

Both tall and dwarf varieties if grown in pots, could be effectively used on dinner tables. Very light wire arches could be formed, and the shoots trailed over them, and long growths on other pots might be arranged to represent a

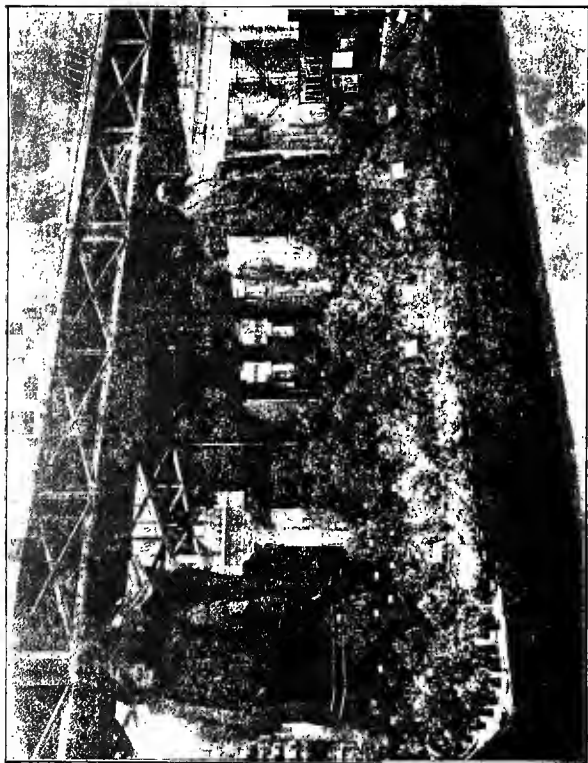
mass of creepers trailing on the ground. Tables covered with moss having mounds raised at suitable points and surmounted by glasses lightly arranged, and the moss thinly covered with long shoots and sprays of flowers show what an ingenious and artistic decorator can accomplish with the wealth of blossoms Sweet Peas supply.

All flowers and shoots should be cut a few hours before being required and placed in water in a cool dark room.

Fortunately we no longer use white flowers exclusively in our tribute of affection to the departed. When all is so sombre around a few touches of soft or bright colours give that cheering relief which is often much needed. For such purposes Sweet Peas can fully hold their own among all the choice blossoms which our gardens supply.

For making bridal and other bouquets, too, when one is called upon to match ribbons of wonderful and peculiar tints,—as well as to secure flowers of the purest whiteness—Sweet Peas supply us with splendid material. Thus in the saddest and brightest moments of life Sweet Peas play their part in alleviating the sorrow, or intensifying the enjoyment.

Let me add a few words about the decorative uses of plants grown in pots; these are excellent on festive occasions for placing in window ledges, on brackets in elevated positions, or for draping the outsides of staircases, giving a finishing touch to the foreground of groups, or for suspending in baskets. For such purposes it is of course necessary to allow the shoots to grow without supports, and trail over the side of a stage. Tall plants supported by stakes could be effectively used in many ways on special occasions, such for instance as draping arches and pillars. Splendid specimens may be formed by growing plants in large pots and training them to shapely larch tops, and these if placed in isolated vases would form a picture of floral beauty, whose charms none could deny.



MESSRS. DOBBIE & CO.'S GROUP.

SWEET PEAS UNDER GLASS.

BY MR. WILLIAM CUTHBERTSON, F.R.H.S.

It is many years ago now since my firm first showed Sweet Peas at the Temple Show, but I can well remember the mixed reception the exhibit got. Some were loud in its praise, others condemned the thing as unseasonable and therefore not desirable. The Horticultural press expressed similar divergent opinions. Since then Sweet Peas have been exhibited at that great show by others and in this "Sweet Pea year" I fully expected to have seen several collections, but Messrs. Dobbie's was the only one. I think the great bulk of opinion must now be on the side of those who think that Sweet Peas in April and May are very welcome and very useful. That they are comparatively easy to grow is much in their favour, and I believe they could be had in bloom at any time that it was desired, from October to June. My experience has been that they take four months from sowing till flowering.

This year we sowed on the first of February, and by the first of June they were in full bloom. Here it may be wise to point out that they move very slowly when there is no sunshine, and on the contrary, they simply rush into bloom when the sun shines—so that the four months I have referred to would doubtless mean $3\frac{1}{2}$ if a long period of bright weather were experienced.

The sowing was done in 3 inch pots, half-a-dozen seeds in each. The compost was just an ordinary one, and the pots were plunged in a moderately heated greenhouse (50 to 60 degrees). When they had grown an inch tall, they were taken out of the plunge and stood on the bed. When 3 inches high, small branches were put into the pots. When the 3 inch pots were becoming filled with roots, some were moved on into 5 inch pots and a few taller branches put round the edges. The bulk however, was planted out in lines in a greenhouse round which there was only a single row of 3 inch pipes. A gentle heat was kept circulating for the first month, say up to the beginning of April, but after that they had no fire heat whatever. Flower buds appeared the first week

in May, and by the Temple show we were able to cut 50 nice bunches. When planted out in the house, they were staked just as if they were growing out of doors, and by the treatment we adopted, they bloomed when 2 feet high, and continued nearly two months in good bloom. The flowers we exhibited at Richmond, were all cut from these plants and fairly good blooms can still be had (July 20th).

The plants which were moved into 5's, got a final shift into 7's and bloomed well, making fine specimens 3 feet high and 18 inches through.

To those who think of growing as I have described, for cutting or conservatory decoration, I would recommend the following twelve sorts in the order named; if only six sorts were wanted, then the top six should be selected. They have proved in our experience the best suited for under glass growing. The trade grower or exhibitor needs no advice from me as his object will be to grow a fairly representative collection. The grower for market however, will find my list well worth his consideration.

The following are the varieties :—

Sadie Burpee.	Duchess of York.	Mars.
Mrs. Eckford.	Gorgeous.	Triumph.
Aurora.	Katherine Tracy.	Navy Blue.
Creole.	Royal Rose.	Black Knight.

My experience in growing and blooming under glass during the spring months such plants as Dahlias, Violas and Sweet Peas has been a delightful one. The colours of the flowers appear so pure and the perfume of the Violas and Sweet Peas so pleasant under our colder and greyer northern skies, that I may be pardoned being a little enthusiastic over the operation. I well remember the first experiment with Sweet Peas. They were growing on the back stage of a long lean-to greenhouse, and daily they were anxiously watched for the Temple show. As the time of the show approached, I elbowed every gardener who came into the place over to see those peas, and eagerly asked him the question—Do you think they will be in time? They were, and on subsequent occasions we also managed them when we have tried, and therefore, I have presumed to put before you to-day this little record of experience.

SWEET PEAS WITH PERFUME.

BY MR. WILLIAM CUTHBERTSON, F.R.H.S.

In the summer and autumn of 1895, there was some correspondence in the *Gardeners' Chronicle* about the perfumes of Sweet Peas, and it was during that summer I went for the first time carefully over a large collection and made an effort to find out to what extent the strength of the perfume varied, and to what extent its character differed in the different varieties. I arrived at the same conclusion, I remember, as Mr. W. B. Hartland, of Cork. viz.—that Princess Beatrice excelled all others in perfume.

The late Mr. D. T. Fish, in the controversy of 1895, wrote as follows:—“The majority of Sweet Peas are overladen with odours, which can be tasted as well as smelt. Much good honey is ruined annually through the fulsomeness of Sweet Peas,” and he hoped that growers would turn their attention to a reduction of the amount of the odour.

Now whether as a result of this hint from Mr. Fish or not I cannot tell, but it is a fact that a large proportion of recently introduced varieties have only a faint odour.

Personally I cannot agree with Mr. Fish. I do not object to the odour, not even to the strongest odour. It is of quite as much importance to have perfume in our Sweet Peas, as to have colour and form.

Odours in flowers are so numerous as you know, that they are simply called by the name of the flower Violet, Mint, Wallflower, Lavender and so on. Some even go the length of saying that every different variety has, as in Sweet Peas, different odour. Specialists class scents into different groups, and when we are told that they make out 500 or 600 different scents, the need for some classification will be apparent.

My simple classification will help those who are anxious for strongly perfumed varieties, or the opposite, to make a selection with considerable

accuracy. The list has been prepared after careful examination of flowers grown under glass and in the open, in different districts.

VARIETIES OF SCENTED SWEET PEAS.

Strongly Perfumed.

Admiration.	Lady Skelmersdale.
Alice Eckford.	Lottie Eckford.
Blanche Burpee, distinctly so.	New Countess.
Butterfly.	Painted Lady.
Captain of the Blues, distinctly so.	Pink Friar.
Chancellor. do.	Prima Donna.
Colonist.	Prince Edward of York.
Coquette.	Princess May.
Countess Cadogan.	Sadie Burpee.
Countess of Radnor.	Senator.
Creole.	Splendour.
Crown Jewel.	The Bride.
Fashion.	Triumph.
Lady Mary Currie.	Venus.
Lady Grizel Hamilton.	Violet Queen.

Medium Perfumed.

Aurora.	Isa Eckford.
Blanche Ferry.	Katherine Tracy.
Boreatton.	Lovely.
Columbia.	Meteor.
Coronet.	Mrs. Joseph Chamberlain.
Countess of Powis.	Monarch.
Dawn of Day.	Novelty.
Duchess of Sutherland.	Ovid.
Duke of Westminster.	Peach Blossom.
Earliest of All.	Princess Beatrice.
Emily Eckford.	Princess of Wales.
Emily Henderson.	Royal Robe.
Firefly.	Stanley.
Ignea.	Striped Celestial.

Faintly Perfumed.

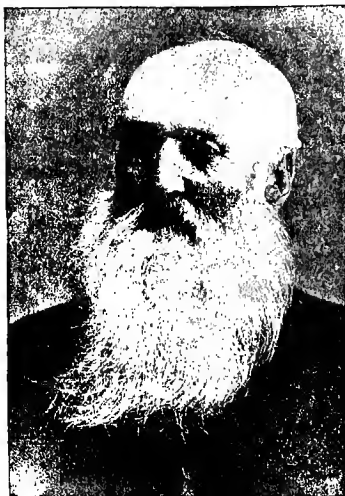
America.	Mrs. Eckford.
Black Knight.	Navy Blue.
Brilliant.	Oriental.
Countess of Aberdeen.	Prince of Wales.
Duchess of York.	Queen Victoria.
Golden Gate.	Salopean.
Gorgeous.	Senator.
Lady Penzance.	Shahzada.
Modesty.	Waverley.

CLASSIFICATION COMMITTEE.

MR. GEORGE GORDON, V.M.H., *Chairman*; Messrs. EDWIN BECKETT, WILLIAM CUTHBERTSON, RICHARD DEAN, V.M.H., JOHN S. ECKFORD, JOHN FRASER, F.L.S., H. HICKS, H. J. JONES, R. WILSON KER, J. F. MCLEOD, H. A. NEEDS, GEORGE STANTON, LEONARD G. SUTTON, ROBT. SYDENHAM, P. WATERER, HORACE J. WRIGHT, & WALTER P. WRIGHT; CHARLES H. CURTIS, *Hon Sec.*, Classification Committee.

The Classification Committee was appointed by the Executive Committee for the purpose of creating an authoritative system for classifying Sweet Peas, and, if thought advisable, bracketing too-much-alike varieties and reducing synonyms.

In their work, the Committee had the cordial assistance of N. N. Sherwood, Esq., who placed at its disposal the extensive and well arranged trial of Sweet Peas, which Messrs. Hurst & Sons had under observation at Kelveden. The Committee desire to record its obligations to Mr. Sherwood for this exceptional opportunity of comparing varieties, and also for the generous hospitality extended to the members on the occasion of their visit. The Messrs. Hurst & Sons' trial included all the varieties of Sweet Peas obtainable, both English, Continental and American. It will thus be readily understood that with the knowledge gained from this collection, from the members' own private collections, and from the great Exhibition itself, the Committee was fully equipped for the task allotted it.



MR. HENRY ECKFORD,
THE SWEET PEA KING.

Scheme of Classification.

The Classification Committee decided upon the following method of classifying Sweet Peas, using Mr. W. P. Wright's scheme, as read before the Conference, as a basis for discussion. Colour, instead of form, was adopted as the basis of classification ; the divisions and classes to be :—

SELFS. Flowers with one colour only ; to be classified as :—

White Selfs.	Blush Selfs.	Yellow or Buff Selfs.
Pink „	Rose „	Carmine „
Purple & Marone Selfs.	Crimson „	Lavender „
Mauve „	Blue „	Salmon & Orange „

FLAKES. Flowers with a decided ground colour on which are flakes and stripes of another colour ; the colour of the flakes to determine the class :—

Red and Rose Flakes.	Mauve Flakes.
Marone and Purple Flakes.	Blue Flakes.

BICOLORS. Flowers with two colours, one found in the standard, and the other in the wings ; colour of standard to determine the class :—

Red and Rose Bicolors.	Salmon and Orange Bicolors.
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FANCIES. Flowers of several colours and such as are not provided for in the other divisions. The ground colour to determine the class :—

White Ground Fancies.	Yellow or Buff Ground Fancies.
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PICOTÉE EDGE. Flowers of one or more colours, but having an edging of a distinct colour or shade round the standard and wings :—

No sub-division is as yet considered necessary.

Best Varieties in the Several Classes.

While fully recognising the difficulty of making selections of varieties likely to meet with the approval of all cultivators, the Classification Committee felt it desirable to select the three best Sweet Peas in each class, with a view to assist those who are bewildered by the large number of varieties included in trade catalogues. Considering the colour improvements made year by year, the Committee does not regard the following list as final, but offer it as a guide for future selections and for keeping to reasonable limits. The Committee believes the selections will be of more value to cultivators than a grouping of too-much-alike varieties, and is of opinion that now Sweet Pea cultivation has become so wide-spread, the reduction of varieties will follow, as only the fittest will survive.

Selfs.

White.—Blanche Burpee, Emily Henderson, Sadie Burpee.

Blush.—Duchess of Sutherland, Sensation.

Yellow or Buff.—Mrs. Eckford, Queen Victoria, Venus.

Pink.—Katherine Tracy, Lovely, Prima Donna.

Rose.—Her Majesty, Prince of Wales, Royal Robe,

Carmine.—Lord Kenyon, Prince Edward of York, Princess Victoria.

Purple and Marone.—Black Knight, Duke of Clarence, Shahzada.

Crimson.—Firefly, Mars, Salopian.

Lavender.—Countess of Radnor, Lady Grizel Hamilton, Lady Nina Balfour.

Mauve.—Captivation, Dorothy Tennant, Duke of Westminster.

Blue.—Captain of the Blues, Emily Eckford, Navy Blue.

Salmon and Orange.—Chancellor, Lady Mary Currie, Oriental.

Flakes.

Red and Rose.—America, Aurora, Mrs. Joseph Chamberlain.

Mauve.—Columbia, Gaiety, Queen of the Isles.

Blue.—Grey Friar, Juanita, Wawona.

Marone and Purple.—Princess of Wales, Senator.

Bicolors.

Red and Rose.—Duke of York, Little Dorrit, Triumph.

Salmon and Orange.—Countess of Powis, Gorgeous, Meteor.

Fancies.

White Ground.—Alice Eckford, Duchess of York, Ramona.

Yellow or Buff Ground.—Duchess of Westminster, Lottie Hutchins, Stella Morse.

Picotee Edge.

Golden Gate, Lottie Eckford, Maid of Honour.

Recommended as Extra Early Sweet Peas.

Mont Blanc, Early Blanche Ferry.

SWEET PEA EXHIBITION,

JULY 20th and 21st, 1900.



List of Judges.

Mr. W. BALCHIN, Junr., Brighton.

Mr. R. L. CASTLE, Ridgmont.

Mr. THOMAS CHALLIS, Wilton.

Mr. H. DUNKIN, Warwick.

Mr. J. HUDSON, V.M.H., Gunners-
bury House.

Mr. S. JONES, Rothesay.

Mr. R. WILSON KER, Liverpool.

Mr. R. LAIRD, Edinburgh.

Mr. E. MOLYNEUX, V.M.H.,
Swanmore.

Mr. J. W. MOSS, Feering.

Miss A. F. PEMBERTON, Havering.

Miss PHILLBRICK, Kelvedon.

Mr. H. C. PRINSEP, Buxted.

Mr. G. STANTON, Henley.

Mr. A. TURNER, Slough.

Miss WILLMOTT, V.M.H., Great
Warley.

AWARDS OF THE JUDGES.

A Champion Cup offered by Messrs. JAMES CARTER & Co., High Holborn, for the most meritorious collection of Sweet Peas, in Classes 1, 2, 5, 26, 27, 28, 29, or in the form of any non-competing miscellaneous Exhibit, was won by Mr. E. Beckett, Gardener to Lord Aldenham, Aldenham House, Elstree, Herts.

DIVISION I.

—:O:—

CLASS 1. One hundred bunches of Sweet Peas, arranged in the following ten shades of colour: Dark Blue, Sky Blue, Rich Purple, Blue and Purple Striped, Brilliant Scarlet, Carmine and White, Pink and Rose, Scarlet Striped, Primrose Yellow and White; set up tastefully with any appropriate light foliage, the bunches to be shown in vases. *The Trade excluded.* Four Prizes—£10 £7 £5 £3. Given by Messrs. SUTTON & SONS, Reading.

- 1st.—Mr. P. Blair, Trentham Gardens, Staffs.
- 2nd.—Mr. G. Foster, Glendaragh Gardens, Teignmouth.
- 3rd.—Mr. F. Ackland, Hapford House Gardens, Frome.
- 4th.—Mr. R. Warren, Stratton Audley Park Gardens, Bicester.

CLASS 2. Forty-eight bunches of Sweet Peas, in not less than 36 varieties and not more than 3 bunches of one variety; set up tastefully with any appropriate light foliage, the bunches to be shown in vases. *The Trade excluded.* Five Prizes—£5 £4 £3 £2 £1. Given by Mr. HENRY ECKFORD, Wem.

- 1st.—Mr. E. Beckett, Aldenham House Gardens, Elstree.
- 2nd.—Mr. P. Waterer, The Briars, Fawkham, Kent.
- 3rd.—Mr. P. Blair.
- 4th.—Mr. W. Simpson, The Grange Gardens, Sutton.
- 5th.—Mr. Hugh Aldersey, Aldersey Hall, Chester.

CLASS 3. Thirty-six bunches of Sweet Peas, in not less than 24 varieties and not more than 2 bunches of one variety. In this class Sweet Pea foliage only can be employed, which may include unexpanded flower buds, the bunches to be shown in vases. *Open to all.* Four Prizes—
 £3 £2 10s. £2 £2 10s. Given by Messrs. HURST & SON,
 Houndsditch, E.C.

- 1st.—Mr. Robert Bolton, Warton, Carnforth.
- 2nd.—Messrs. Isaac House & Son, Westbury-on-Trym.
- 3rd.—Messrs. Hinton Bros., Warwick.
- 4th.—Messrs. Jones & Sons, Shrewsbury.

CLASS 4. One bunch each of the three best White, three best Scarlet, and three best Blue varieties of Sweet Peas, nine bunches in all, distinct varieties, to be set up tastefully in Vases with Sweet Pea foliage only. Four Prizes—£4 4s. £3 3s. £2 2s. £1 1s. Given by Messrs. COOPER, TABER & Co., Southwark Street, S.E.

- 1st.—Messrs. Isaac House & Son.
- 2nd.—Mr. P. Waterer.
- 3rd.—Mr. R. Chamberlain, Cressingham Park Gardens, Reading.
- 4th.—Mr. W. Smith, Mount Park Gardens, Harrow.

CLASS 5. Twenty-four bunches of Sweet Peas, distinct varieties, to be set up tastefully in vases with any appropriate light foliage. *The Trade excluded.* Four Prizes—£2 10s. £2 £1 10s. £1. Given by Messrs. E. WEBB & SONS, Wordsley.

- 1st.—Mr. F. J. Clark, Wistow Hall Gardens, Leicester.
- 2nd.—Mr. P. Blair.
- 3rd.—Mr. W. Howe, Park Hill Gardens, Streatham Common.
- 4th.—Mr. T. Stanton, 9, Sion Hill Place, Bath.

CLASS 6. Twenty-four bunches of Sweet Peas, in not less than eight varieties and not more than 3 bunches of one variety, selected exclusively from the following distinctly American varieties introduced by W. Atlee Burpee & Co. : *Admiration, Aurora, Brilliant, Burpee's Earliest of All, Burpee's New Countess, Creole, Daybreak, Dolly Varden, Fashion, Gray Friar, Gorgeous, Juanita, Lottie Hutchins, Maid of Honor, Modesty, Navy Blue, Oddity, Oriental, Pink Friar, Ramona, Sensation, Snapdragon, Stella Morse and Wawona.* To be set up tastefully in

Vases, with any appropriate light foliage. Four Prizes—£3 £2 10s.
£2 £1 10s.

1st.—Mr. E. Beckett.

2nd.—Messrs. Isaac House & Son.

3rd.—Mr. R. Bolton.

4th.—Mr. P. Waterer.

CLASS 7. Three Pots or Pans of Cupid Sweet Peas, distinct. Four Prizes—
25s. 20s. 15s. 10s.

1st.—Withheld.

2nd.—Withheld.

3rd.—Mr. P. Waterer.

CLASS 8. One Pot or Pan of Cupid Sweet Pea. Four Prizes—10s. 7s. 6d.
5s. 3s. 6d.

1st.—Withheld.

2nd.—Mr. P. Waterer.

CLASS 9. One Pot of Burpee's Bush Sweet Peas. Four Prizes—10s. 7s. 6d.
5s. 3s. 6d.

1st.—Withheld.

2nd.—Mr. P. Waterer.

NOTE.—The plants in the three foregoing Classes to be grown in the Pots or Pans in which they are exhibited.

The prizes in the four classes immediately preceding, were given by Messrs. W. ATLEE BURPEE & Co., U.S.A

CLASS 10. Eighteen bunches of Sweet Peas, distinct; set up tastefully with any appropriate light foliage, the bunches to be shown in vases. Four Prizes—£2 £1 15s. £1 10s. £1. Given by Messrs. W. H. & L. COLLINGRIDGE, Aldersgate Street, E.C.

1st.—Messrs. Isaac House & Son.

2nd.—Mr. F. G. Foster, Nurseryman, Havant.

3rd.—Mr. E. Beckett.

4th.—Mr. W. E. Reeve, Maybury Road, Woking.

CLASS 11. Eighteen stems of Sweet Peas, of any varieties, having the greatest aggregate of expanded blossoms. Three Prizes—15s. 10s. 6d.
6s.

1st.—Mr. F. G. Foster.

2nd.—Messrs. Jones & Sons.

3rd.—Mr. H. W. G. Morris, Thame, Oxon.

CLASS 12. One bunch of any distinct and new variety of 1900, of novel character. One Prize—One-and-a-half Guineas. No award. The prizes were offered by Mr. E. BENARY, Erfurt.

CLASS 13. One bunch of any Dark Variety, Maroon, Deep Bronze or Purple.
Four Prizes—8s. 6s. 4s. 3s.

1st.—Messrs. Isaac House & Son.

2nd.—Mr. G. Prebble, Shirleyhurst Gardens, Croydon.

3rd.—Mr. R. Chamberlain.

4th.—Mr. Robert Bolton.

CLASS 14. One bunch of any Pink-coloured variety. Four Prizes—8s. 6s.
4s. 3s.

1st.—Mr. F. G. Foster.

2nd.—Messrs. Isaac House & Son.

3rd.—Messrs. Jones & Sons.

4th.—Mr. P. Waterer.

CLASS 15. One bunch of any Rose-coloured variety. Four Prizes—8s. 6s.
4s. 3s.

1st.—Mr. H. A. Needs, Horsell, Woking.

2nd.—Messrs. Jones & Sons.

3rd.—Mr. F. G. Foster.

4th.—Mr. E. Ryman, South Park, Reigate.

The Prizes in the three classes immediately preceding, were given by M.
M. VILMORIN-ANDRIEUX & CIE, 4, Quai de la Megisserie, Paris.

CLASS 16. One bunch of any Scarlet or Crimson variety. Four Prizes—8s.
6s. 4s. 3s. Prizes given by Messrs. E. H. KRELAGE & SON, Haarlem,
Holland.

1st.—Mr. Hugh Aldersey.

2nd.—Mr. P. Waterer.

3rd.—Mr. E. Ryman.

4th.—Messrs. Jones & Sons.

CLASS 17. One bunch of any Erect Standard variety. Four Prizes—8s. 6s.
4s. 3s.

1st.—Messrs. Isaac House & Sons.

2nd.—Mr. P. Waterer.

3rd.—Messrs. Hinton Bros.

4th.—Mr. E. Wilkin, Dalton-on-les, Darlington.

CLASS 18. One bunch of any Hooded Standard variety. Four Prizes—8s.

6s. 4s. 3s.

1st.—Messrs. Isaac House & Son.

2nd.—Messrs. Hinton Bros.

3rd.—Mr. P. Waterer.

4th.—Mr. R. Bolton.

The Prizes in classes 17 & 18 were given by Messrs. H. CANNELL & SONS, Swanley.

CLASS 19. One bunch of any Deep Blue or Violet variety. Four Prizes—8s.

6s. 4s. 3s. Given by Messrs. R. P. KER & Co., Liverpool.

1st.—Mr. Hugh Aldersey.

2nd.—Mr. E. Ryman.

3rd.—Messrs. Isaac House & Son.

4th.—Mr. R. Chamberlain.

CLASS 20. One bunch of any Yellow or Primrose variety. Four Prizes—8s.

6s. 4s. 3s. Given by Mr. H. DEVERILL, Banbury.

1st.—Mr. Hugh Aldersey.

2nd.—Mr. P. Waterer.

3rd.—Mr. R. Chamberlain.

4th.—Messrs. Jones & Sons.

CLASS 21. One bunch of any Pale Blue, Mauve, or Lavender Variety. Four

Prizes—8s. 6s. 4s. 3s. Given by Messrs. CARTER PAGE & Co., London Wall, E.C.

1st.—Mr. R. Bolton.

2nd.—Messrs. House & Son.

3rd.—Mr. Thos. Bolton, Coombe End Gardens, Kingston.

4th.—Messrs. Jones & Sons.

CLASS 22. One bunch of any White variety. Four Prizes—8s. 6s. 4s. 3s.

Given by Messrs. BARR & SONS, King Street, Covent Garden, W.C.

1st.—Mr. Hugh Aldersey.

2nd.—Messrs. House & Son.

3rd.—Rev. L. Knight Smith, Brightstone, Isle of Wight.

4th.—Mr. W. Howe.

CLASS 23. One bunch of any Blush or Flesh-coloured variety. Four

Prizes—8s. 6s. 4s. 3s. Given by Messrs. LAXTON BROS., Bedford.

1st.—Mr. Bolton.

2nd.—Mr. H. A. Needs.

3rd.—Mr. Hugh Aldersey.

4th.—The Rev. G. F. Eyre, Rock, Bewdley.

CLASS 24. One bunch of any Dark Striped or Flaked variety. Four
Prizes—8s. 6s. 4s. 3s.

1st.—Messrs. House & Son.

2nd.—Mr. L. H. Hatting, Hornchurch, Essex.

3rd.—Mr. E. Wilkin.

4th.—Mr. A. Smith, The Convent Gardens, Roehampton.

CLASS 25. One bunch of any Light Striped or Flaked variety. Four
Prizes—8s. 6s. 4s. 3s.

1st.—Messrs. House & Son.

2nd.—Mr. R. Chamberlain.

3rd.—Mr. W. Hapthorpe.

4th.—Mr. H. A. Needs.

NOTE.—In all the foregoing Classes, except 11 and 12, each bunch must contain Twenty-five Sprays of one variety only. The term “bunch” is employed in its ordinary sense, and the stems need not necessarily be tied. Each bunch to be set up tastefully in a Vase. Grasses and Gypsophila may be employed as appropriate light foliage.

NOTE.—The main object sought by Classes 13 to 25 inclusive is to bring out as far as possible the very finest varieties of each colour and type, and thus assist the work of classification. In the foregoing 15 Classes for Single Bunches Sweet Pea foliage only can be employed, which may bear unexpanded flower buds.

NOTE.—Suitable Vases will be provided by the Committee to secure uniformity as far as possible, but as the Committee will be put to considerable expense in providing them, the vases will be let out for use at a charge of One Penny each vase, on the Exhibitor undertaking to sign a contract to restore them, uninjured, to an appointed official at the close of the Exhibition.

DIVISION II.

—:0:—

FOR AMATEURS EMPLOYING ONE GARDENER ONLY.

CLASS 26. Eighteen bunches of Sweet Peas, distinct varieties, to be set up tastefully in vases with any appropriate light foliage. Four Prizes—40s.

30s. 20s. 15s. Given by Messrs. FIDLER & SONS, Reading.

1st.—Mr. Thos. Aldersey, The Hermitage, Shrewsbury.

2nd.—Mr. F. Ackland.

3rd.—Mrs. Sich, Englefield, Cookham.

4th.—Mr. G. Hughes, Farleigh House Gardens, Kingston.

CLASS 27. Twelve bunches of Sweet Peas, distinct varieties, to be set up tastefully in vases with Sweet Pea foliage only, which may include unexpanded flower buds. Four Prizes—30s. 20s. 15s. 10s. Given by Messrs. TOOGOOD & SONS, Southampton.

1st.—Mr. E. Ryman.

2nd.—Mrs. Sich.

3rd.—Mr. G. Hughes.

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FOR AMATEURS,

WHO ARE THE ACTUAL CULTIVATORS OF THE FLOWERS EXHIBITED.

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CLASS 28. Twelve bunches of Sweet Peas, distinct varieties, to be set up tastefully in vases with any appropriate light foliage. Four Prizes—30s. 20s. 15s. 10s. For Amateurs who are the actual cultivators of the flowers exhibited.

1st.—Mr. Thos. Aldersey.

2nd.—Mr. J. D. Powell, Theydon Bors, Essex.

3rd.—Mr. P. C. Durrant, Sheet, Petersfield.

4th.—Mr. R. H. Jeffery, Nursling, Southampton.

CLASS 29. Six bunches of Sweet Peas, distinct varieties, to set set up tastefully in vases with Sweet Pea foliage only, which may include unexpanded flower buds. Four Prizes—15s. 12s. 9s. 6s.

NOTE.—In the foregoing four classes each bunch must contain Twenty-five Sprays of one variety only. The term “bunch” is employed in its ordinary sense, and the stems need not necessarily be tied. Grasses and Gypsophila may be employed as appropriate light foliage. Suitable vases will be provided on the same terms as in Division I.

1st.—Mr. J. D. Powell.

2nd.—Mr. A. Taylor, East Finchley.

3rd.—Mrs. S. E. Burgess, Brentwood.

4th.—Mr. F. J. Wright, Church End, Finchley.

Prizes in classes 28 and 29 given by Mr. R. SYDENHAM, Tenby Street, Birmingham.

### *DIVISION III.*

—:0:—

#### FLORAL DECORATIONS OF SWEET PEAS—OPEN TO ALL.

CLASS 30. A table of Sweet Peas illustrating the different methods in which the flower can be utilised for decorative purposes. A table 12 feet by 6 feet, standing by itself, will be provided for each Exhibitor in this Class, the subjects, which may be baskets, wreaths, posies, crosses, anchors, &c., to be arranged in any way the taste of the Exhibitor might suggest. Any appropriate light foliage may be employed, but Sweet Pea blossoms only. Four Prizes—£5 £4 £3 £2.

1st.—Messrs. Jones & Sons.

2nd.—Mr. Norman Davis, Framfield, Sussex.

3rd.—Mr. H. Anstey, Knighthill Road, West Norwood.

4th.—Mr. L. H. Calcutt, Stoke Newington.

CLASS 31. A Decorated Dinner Table, six feet in length by four feet in width, arranged with Sweet Peas and their foliage only, which may include unexpanded flower buds. Exhibitors in this Class must provide table-cloth, stands, vases, &c. Four Prizes—£3 £2 10s. £2 £1.

1st.—Miss C. B. Cole, The Vineyard, Feltham.

2nd.—Mrs. W. Green, Junr., Haroldwood.

3rd.—Mr. A. Edwards, Arnold, Notts.

4th.—Mrs. S. E. Burgess.

CLASS 32. An Epergne or other suitable stand of Sweet Peas for dinner table, arranged with any appropriate light foliage. Four Prizes—20s. 15s. 12s. 10s. Given by Mr. H. J. JONES, Rycroft Nursery, Lewisham.

- 1st.—Mr. R. Chamberlain.
- 2nd.—Miss C. B. Cole.
- 3rd.—Mrs. W. Green, Junr.
- 4th.—Mr. R. H. Jeffery.

CLASS 33. A Basket of Sweet Peas, suitable for drawing-room decoration, arranged with any appropriate light foliage. Four Prizes—20s. 15s. 12s. 10s.

- 1st.—Mr. E. Ryman.
- 2nd.—Miss C. B. Cole.
- 3rd.—Mr. L. H. Calcutt.
- 4th.—Miss Easterbrook, Fawkham.

CLASS 34. A Bouquet of Sweet Peas, arranged with any appropriate light foliage. Four Prizes—20s. 15s. 12s. 10s.

- 1st.—Messrs. Jones & Sons.
- 2nd.—Miss C. B. Cole.
- 3rd.—Mrs. Bawtree, The Downs, Sutton.
- 4th.—The Misses Boff, Upper Street, Islington.

NOTE.—In the foregoing, Classes 30 to 34 inclusive, the Sweet Peas need not have been grown by the Exhibitor. Grasses and Gypsophila may be employed as appropriate light foliage.

LIST OF SUBSCRIBERS  
TO  
THE SWEET PEA BICENTENARY,  
1900.

|                     | £   | s. | d. |   | £                        | s. | d. |   |
|---------------------|-----|----|----|---|--------------------------|----|----|---|
| Alderson, Mrs. ...  | ... | 0  | 5  | 0 | Collingridge, W. H. & L. | 2  | 2  | 0 |
| Aldersey, Hugh...   | ... | 1  | 1  | 0 | Cooper, Taber & Co. ...  | 1  | 11 | 0 |
| Allan, A. R. ...    | ... | 0  | 5  | 0 | Curtis, C. H. ...        | 0  | 10 | 6 |
| Allen, J. L. ...    | ... | 0  | 5  | 0 | Cutbush, W. & Son        | 1  | 1  | 0 |
| Amies, W. ...       | ... | 0  | 5  | 0 | Cypher, James ...        | 0  | 10 | 6 |
| Anstey, Henry ...   | ... | 0  | 10 | 6 | Daniels, Charles         | 2  | 2  | 0 |
| Aplin, John ...     | ... | 0  | 10 | 6 | Davis, Norman            | 1  | 1  | 0 |
| Apthorpe, W. H.     | ... | 0  | 10 | 6 | Dean, A. ...             | 0  | 10 | 6 |
| Balchin, W. & Sons  | ... | 1  | 1  | 0 | Dean, R. ...             | 1  | 1  | 0 |
| Balderson, H. ...   | ... | 1  | 1  | 0 | Dicks, S. B. ...         | 1  | 1  | 0 |
| Barnes, N. ...      | ... | 1  | 3  | 0 | Dickson, Brown, & Tait   | 1  | 1  | 0 |
| Barr & Sons ...     | ... | 1  | 1  | 0 | Dicksons, Ltd. ...       | 1  | 1  | 0 |
| Bartleet, H. S. ... | ... | 0  | 5  | 0 | Dobbie & Co. ...         | 3  | 3  | 0 |
| Beardsley, C. E.    | ... | 0  | 10 | 6 | Eckford, H. ...          | 3  | 3  | 0 |
| Beckett, E. ...     | ... | 1  | 1  | 0 | Edwards, W. & Sons       | 1  | 1  | 0 |
| Bedford, Duke of    | ... | 10 | 0  | 0 | Eyre, Rev. G. F.         | 1  | 1  | 0 |
| Besson, G. ...      | ... | 0  | 5  | 0 | Fidler, J. C. & Sons     | 1  | 1  | 0 |
| Bilney, W. A. ...   | ... | 0  | 10 | 6 | Foster, F. G. ...        | 0  | 10 | 6 |
| Blair, P. ...       | ... | 0  | 10 | 6 | Fowle, F. C. ...         | 0  | 10 | 6 |
| Blake, W. T. ...    | ... | 0  | 10 | 6 | Fraser, J. ...           | 0  | 10 | 6 |
| Bolton, R. ...      | ... | 0  | 10 | 6 | Fyfe, W. ...             | 0  | 5  | 0 |
| Boyle, Hon. Mrs. R. | ... | 0  | 10 | 0 | Gilbert, J. T. ...       | 1  | 1  | 0 |
| Branson, C. L. ...  | ... | 0  | 2  | 6 | Gordon, G. ...           | 1  | 1  | 0 |
| Broome, J. ...      | ... | 1  | 1  | 0 | Gosling, Mrs. G.         | 0  | 10 | 6 |
| Brown, L. ...       | ... | 0  | 10 | 6 | Graham, C. J. ...        | 1  | 1  | 0 |
| Cade, E. A. ...     | ... | 1  | 1  | 0 | Green, John ...          | 1  | 1  | 0 |
| Carter, J. & Co.    | ... | 2  | 2  | 0 | Greening, E. O.          | 0  | 10 | 6 |
| Challis, T. ...     | ... | 0  | 10 | 6 | Haage & Schmidt          | 2  | 10 | 0 |
| Chamberlain, R.     | ... | 0  | 10 | 6 | Harrison & Sons          | 1  | 1  | 0 |
| Cheal, J. & Sons    | ... | 0  | 10 | 6 | Hicks, H. ...            | 1  | 1  | 0 |
| Ching, Leonard...   | ... | 1  | 1  | 0 | Hinton Bros. ...         | 0  | 10 | 0 |
| Colchester, W....   | ... | 1  | 1  | 0 | House, Isaac & Son       | 0  | 10 | 6 |
| Collier, H. N. E.   | ... | 0  | 10 | 6 | Hurst & Sons ...         | 3  | 3  | 0 |

|                            | £ | s. | d. |
|----------------------------|---|----|----|
| Johnstone, V. B. ...       | 0 | 10 | 6  |
| Jones & Sons ...           | 1 | 1  | 0  |
| Jones, H. J. ...           | 3 | 3  | 0  |
| Kay, P. E. ...             | 1 | 1  | 0  |
| Keen, J. J. ...            | 0 | 10 | 6  |
| Ker, R. P. & Sons ...      | 1 | 1  | 0  |
| King, E. W. & Co. ...      | 1 | 1  | 0  |
| Knights-Smith, Rev. L. ... | 0 | 10 | 6  |
| Laird, R. B. & Son ...     | 1 | 0  | 0  |
| Llewelyn, Sir J. T. D. ... | 1 | 1  | 0  |
| Marment, Mrs. ...          | 0 | 10 | 6  |
| Marshall, W. ...           | 1 | 1  | 0  |
| Masters, Dr. M. T. ...     | 1 | 1  | 0  |
| May, H. B. ...             | 0 | 10 | 6  |
| McHattie, J. W. ...        | 0 | 10 | 6  |
| McLeod, J. F. ...          | 0 | 10 | 6  |
| Michels, H. T. ...         | 2 | 2  | 0  |
| Mitchell, C. ...           | 0 | 10 | 6  |
| Molyneux, E. ...           | 1 | 1  | 0  |
| Monro, G. ...              | 1 | 1  | 0  |
| Mortimer, S. ...           | 0 | 10 | 6  |
| Morris, H. B. G. ...       | 0 | 10 | 6  |
| Moss, J. W. ...            | 1 | 1  | 0  |
| Needs, H. A. ...           | 0 | 10 | 6  |
| Newman, T. A. ...          | 0 | 5  | 0  |
| Norman, G. ...             | 0 | 5  | 0  |
| Notcutt, R. C. ...         | 0 | 10 | 6  |
| Nutting, W. J. ...         | 1 | 1  | 0  |
| Osman, C. E. ...           | 0 | 10 | 6  |
| Osman, C. ...              | 0 | 5  | 0  |
| Peed, T. ...               | 1 | 1  | 0  |
| Pendered T. ...            | 0 | 10 | 6  |
| Perkins, H. ...            | 0 | 10 | 6  |
| Pettigrew, H. A. ...       | 0 | 10 | 6  |
| Philbrick, Miss ...        | 0 | 10 | 6  |
| Pirouet, T. F. ...         | 0 | 10 | 6  |
| Pollett, H. M. ...         | 1 | 1  | 0  |
| Prince, G. ...             | 0 | 10 | 6  |
| Prinsep, H. C. ...         | 0 | 10 | 6  |
| Prior, F. W. ...           | 1 | 1  | 0  |
| Ransom, Mrs. Theodore ...  | 0 | 10 | 6  |
| Ransom, Alfred ...         | 0 | 10 | 6  |
| Reeve, W. F. ...           | 0 | 5  | 0  |

|                            | £ | s. | d. |
|----------------------------|---|----|----|
| Richards, G. H. ...        | 1 | 1  | 0  |
| Rothschild, Leopold De ... | 3 | 3  | 0  |
| Roscoe, F. A. ...          | 1 | 1  | 0  |
| Russell, John ...          | 1 | 1  | 0  |
| Sanders, T. W. ...         | 1 | 1  | 0  |
| Saunders, Sir E. ...       | 2 | 2  | 0  |
| Saynor, Cook & Ridal ...   | 1 | 1  | 0  |
| Shane, H. ...              | 0 | 2  | 6  |
| Sich, Mrs. F. M. ...       | 1 | 1  | 0  |
| Simpson, W. ...            | 0 | 10 | 6  |
| Smith, F. ...              | 1 | 1  | 0  |
| Smith, J. ...              | 0 | 5  | 0  |
| Smith, W. ...              | 0 | 10 | 6  |
| Sopper, C. ...             | 0 | 10 | 6  |
| Spencer, H. Hammond ...    | 1 | 1  | 0  |
| Stanton, G. ...            | 0 | 10 | 6  |
| Such, E. F. ...            | 1 | 1  | 0  |
| Sutton, A. ...             | 2 | 2  | 0  |
| Sutton, L. ...             | 2 | 2  | 0  |
| Sutton & Sons ...          | 1 | 1  | 0  |
| Sydenham, R. ...           | 3 | 3  | 0  |
| Thomas, Owen ...           | 1 | 1  | 0  |
| Townsend, George ...       | 0 | 10 | 6  |
| Turner, C. ...             | 2 | 2  | 0  |
| Veitch, J. & Sons ...      | 3 | 3  | 0  |
| Veteran, Florist ...       | 0 | 10 | 6  |
| Waterer, P. ...            | 1 | 1  | 0  |
| Watkins & Simpson ...      | 3 | 3  | 0  |
| Webb, E. & Sons ...        | 2 | 2  | 0  |
| Weeks, H. ...              | 0 | 10 | 6  |
| Whytock, J. ...            | 0 | 10 | 6  |
| Wilkin, E. ...             | 0 | 10 | 6  |
| Willard, J. ...            | 0 | 5  | 0  |
| Williams, B. S. & Son ...  | 1 | 1  | 0  |
| Willmott, Miss E. ...      | 2 | 2  | 0  |
| Witty, J. H. ...           | 0 | 10 | 6  |
| Wood, John ...             | 0 | 10 | 6  |
| Wood, W. & Son ...         | 1 | 1  | 0  |
| Woolford, J. ...           | 0 | 5  | 0  |
| Wright, Horace ...         | 0 | 10 | 6  |
| Wright, John, ...          | 1 | 1  | 0  |
| Zanchi, Ventura, B. M. ... | 1 | 1  | 0  |

# FINANCIAL STATEMENT.

75

| RECEIPTS.                         |     | £   | s. | d. | EXPENDITURE.                   |     | £    | s.  | d.       |
|-----------------------------------|-----|-----|----|----|--------------------------------|-----|------|-----|----------|
| To Subscriptions                  | ... | 148 | 10 | 6  | By Prize Money                 | ... | ...  | ... | 143 17 6 |
| " Special Prizes                  | ... | 140 | 5  | 0  | " Printing and Stationery—     | ... | ...  | ... | ...      |
| " Entry Fees                      | ... | 11  | 5  | 0  | Middlesex County Times         | 2   | 7    | 6   | ...      |
| " Advertisement                   | ... | 1   | 1  | 0  | G. Dawson                      | ... | 3    | 6   | 6        |
| " Hire of Vases                   | ... | 13  | 16 | 1  | J. King                        | ... | 1    | 14  | 10       |
| " Luncheons                       | ... | 4   | 0  | 0  | H. M. Pollett & Co.            | ... | 8    | 11  | 0        |
| " Special Donation, Miss Willmott | ... | 1   | 1  | 0  | W. H. & L. Collingridge        | 21  | 5    | 6   | ...      |
|                                   |     |     |    |    | Silver Badges                  | ... | 37   | 5   | 4        |
|                                   |     |     |    |    | " Hire of Rooms                | ... | 7    | 10  | 0        |
|                                   |     |     |    |    | " Show Expenses and Conference | ... | 0    | 10  | 6        |
|                                   |     |     |    |    | " Luncheons, etc.              | ... | 32   | 2   | 3        |
|                                   |     |     |    |    | " Judges' Fees                 | ... | 29   | 13  | 7        |
|                                   |     |     |    |    | " Advertisements               | ... | 18   | 7   | 6        |
|                                   |     |     |    |    | " Petty Cash—                  | ... | 3    | 10  | 0        |
|                                   |     |     |    |    | Postages                       | ... | 13   | 1   | 3        |
|                                   |     |     |    |    | Expenses                       | ... | 4    | 5   | 9        |
|                                   |     |     |    |    | Telegrams                      | ... | 0    | 19  | 9        |
|                                   |     |     |    |    | Sundries                       | ... | 1    | 4   | 10       |
|                                   |     |     |    |    | Bank Charges                   | ... | 19   | 11  | 7        |
|                                   |     |     |    |    | " Balance in hand              | ... | 0    | 8   | 5        |
|                                   |     |     |    |    |                                | ... | 27   | 1   | 11       |
|                                   |     |     |    |    |                                |     | £319 | 18  | 7        |

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April 18th, 1901.

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 New Courtiers  
 Shellfish

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